20 August 1983 40p US $1.95 (by air) ISSN 0028 6362

Aus80c DnKr16.50 FrNF10.00 GerDm 5.00 Spn275pts
Malaysia $2.50 IR 58p (inc. VAT) New Zealand 80c

NME

NEW MUSICAL EXPRESS

Gay Blades

DON'T YOU JUST LOVE A MAN IN A UNIFORM

SAKAMOTO WISHES YOU A MERRY CHRISTMAS FROM TOKYO

BY CHRIS BOHN

ZZ TOP

KILLING JOKE

NAGISA OSHIMA

MARC ALMOND QUITS

Ryuichi Sakamoto as Captain Yonoi in the film Merry Christmas Mr Lawrence.

MARC GOES ALMONDS ● R.I.P. RIG & PANIC ● DURAN UK TOUR ● GUN BUT NOT FORGOTTEN ●

MARC WAVES GOODBYE

Pic: Peter Anderson

A "CONFUSED and unhappy" Marc Almond suddenly quit the music business this week.

In an emotional open letter to the press, Marc announced the end of both The Mambas and Soft Cell, claiming he was filled with "self doubt" and that "I no longer wish to sing on records, in fact I no longer wish to sing."

His shocking announcement follows two bizarre incidents. In one he threatened a *Record Mirror* journalist with a whip, and in the other he was assaulted outside his home by a passerby.

The *RM* writer in question was Jim Reid, who wrote an unfavourable review of Marc and The Mambas' new LP 'Torment And Toreros'. "I didn't mind that he didn't like the record," Marc told *NME*. "It was just that it was so badly written."

The second incident was more serious, highlighting as it does a common pop star fear: two over zealous fans who'd found his home address kept tormenting Marc by ringing his bell and running away. When he finally got hold of the pair a passerby misread the situation and smacked Marc in the face! Hurt, Marc penned the following letter:

"Finding myself increasingly confused and unhappy within the music business I no longer wish to continue on the recording side of the music scene, whatever that may be and whoever I may be.

The Mambas no longer exist and the finishing of the new Soft Cell album, currently being recorded, is in doubt. I no longer wish to sing on records, in fact I no longer wish to sing. I don't want to be involved in any more interviews — this is no disrespect, or show of petty arrogance, to those that have written constructively, fairly and favourably about me — there are those whose writing I respect and also whose friendship I respect, that will continue, I hope — to those on the other side of the fence — go to hell! I don't seek praise or glorification, I just seek constructive and fair critique, though whenever I get praise I feel confused and filled with self doubt — one of my major problems at the moment — the bad things I'm afraid I take to heart — that's my problem. If there are any future recordings they will be extremely few (if any) which will come as a great relief to those who find my singing a pain to the ears.

I don't know about my future, but it could possibly involve working on the other side of the Some Bizzare fence working for other bands — on the invisible side. I may however continue some live work of some form which I enjoy, but not under Mambas or Soft Cell guises and it is unlikely they will be at all commercial, though commitments abroad will have to be fulfilled. To the fans that have supported me I hope they will understand my reasons and to keep their ears open for anything I may do.

Thanks to those who have supported me — confused? Not half as much as I am."

Fresh indications suggest, however, that Marc might have acted rashly in posting the letter. Some Bizzare report he is already feeling much happier and has decided to go ahead with the recording of Soft Cell's next single and third LP in September. Plans of a rumoured collaboration with Nick Cave remain in doubt.

RIP RIG & PANIC, whose 'Attitude' album reached the bottom of the NME charts recently, have opted for a three-way split.

Announcing the decision, Gareth Sager, saxman with the erratic bunch of jazz-funk-soulsters, said: "Hogman Oliver, Neneh Cherry, Flash and myself have conspired to form a new band called Les Enfants Terribles, while pianist Mark Springer will be found in the realms of solo performance and drummer Bruce Smith will be journeying to New York, where he'll join Don Cherry."

But, adds Sager, the various fragments of Rip Rig & Panic are still likely to be combining on each other's forthcoming projects. So the parting, for once, would really seem to be amicable.

***BIG COUNTRY,** who are currently bringing succour to the bagpipe-hop community with their chart album 'The Crossing', will be playing a major British tour during September.*

The first gig on the schedule is Bristol Colston Hall on Tuesday, September 13, after which comes: Birmingham Odeon (14), Sheffield City Hall (15), Aberdeen Capitol (17), Edinburgh Playhouse (18), Glasgow Tiffanys (19), Newcastle City Hall (20), Liverpool Empire (22), Manchester Apollo (25), Nottingham Royal Concert Hall (26), Oxford Apollo (27), Southampton Gaumont (28), and London Hammersmith Odeon (29). Tickets for the Hammersmith date are priced at £4.00 and £4.50, while tickets for the provincial dates are set at £3.50 and £4.00.

Prior to the tour, on August 26, Big Country will be releasing a new single, 'Chance', a re-mixed version of the album track of the same name. The coupling will be a live version of the Smokey Robinson classic 'Tracks Of My Tears', which the band performed as an encore on their last tour.

***TEEN BOPPERS Duran Duran have confirmed dates for a mini tour of the UK in December it is exclusively revealed to New Musical Express** this week, their first cross country bash for a year and the group's only live shows in 1983, apart from their brief showing at the Prince of Wales Trust in London's Dominion and the follow up Aston Villa gig last month.*

They play Manchester Apollo (6 and 7 December), Leeds Queens Hall (8), Ingliston Royal Agricultural Hall (10), Birmingham National Exhibition Centre (12), Brighton Conference Centre (15 and 16) and climaxing with four consecutive nights at Wembley Arena (18—21). The former Royal favourites are presently in Australia putting the finishing touches to their new LP.

ALTHOUGH Gun Club are booked to play a London Lyceum date on September 8, in the company of Violent Femmes and Beast, – the LA outfit headed by Bryan Gregory from The Cramps – it's possible that they won't make the gig.

First it was reported that the entire band has walked out on mainman Jeffrey Lee Pierce, something that's happened before. But phoning from his LA home, Pierce told *NME*: "It's true that drummer Dee Pop has left the band – but the others are still with me. What's really happened is an agent thing. We weren't getting enough money for the shows we were doing and this caused a lot of problems. The result is that we had to cancel our American tour. But we're trying to salvage our European trip.

"Everything depends on some phone calls to the people who are handling our European tour. Maybe it'll be on, maybe not."

ARE THESE

ARGENTINA'S LEAGUE of Falklands Veterans has won its latest war – this time against a small but noisy task force namely US rock outfit Kiss.

On 'Learning that the Kiss commando unit was booked to stage musical manoeuvres this weekend (19, 20, 21) at the Boca Juniors soccer stadium in Buenos Aires, the Veterans mobilised forces on two fronts.

A counter-Kiss column

NEW MUSICAL EXPRESS

INSIDE INFORMATION

4 *HIT PARADES*

6 *ZZ TOP*
Beards, beerguts and boogie? You betcha . . . but there's more. Red Rick Grabel tugs on his leather cowboy boots for a journey through America with the Big Boys of Rock 'n' Roll.

8 *THUNDERBIRDS '83*

11 *SEE'D REEDY*
Or greedy Reedy . . . well, what else can you call a man who grabs three reggae number ones? "Amazing!" yelps the enigmatic P. Reel as he sets off to meet Young Winston.

12 *SAKAMOTO*

16 *OSHIMA*
The man who made that naughty flic Ai No Corrida *brings you* Merry Christmas Mr Lawrence *– a touching POW love story between the pop stars of East and West, Sakamoto and Bowie. (Chris Bohn will kill us for that one.)*

18 *YIP YIP COYOTE*

19 *GARY BYRD*

20 *SILVER SCREEN*

22 *PHIL REDMOND*

23 *SINGLES*

24 *KILLING JOKE*
The law according to Jaz. A raving loony or a genius of our time? Mat 'The Hat' Snow leaves that decision down to you . . .

28 *LPs*

34 *TOUR NEWS*

35 *RECORD NEWS*

37 *GIG GUIDE*

41 *LIVE!*
Not only JOBBO but CHAKK, VIRGIN PRUNES, JoBOXERS and CARMEL gets a right critical lashing . . .

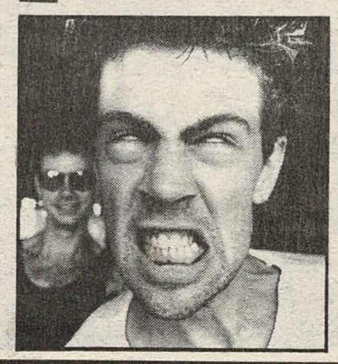
43 *X-WORD*

44 *PRINT*

49 *REGGAE*

50 *GASBAG*

51 *T-ZERS*



ARGY BARGY OVER GAY DEGENERATES KISS● OL' FOUR EYES IS BACK! ●

"OK ELV baby. From the top! A-one, a-two, a-one-two-three: **'I left my heaaart'** *– mmm, thass nice –* **'in Yates's Wine Lodge . . . '"**

Actually, the tune our crooners are mooning to is 'It Don't Mean A Thing If It Ain't Got That Swing' – Elvis Costello joins Tony Bennett and the Count Basie Big Band in New York niterie Le Parrot for the filming of a US nostalgia show called **Swing It Again**. *Costello's performance, before an invited audience of 1000 posers in full '40s swag, wasn't without its hitches. But the Basie crew weren't complaining: they were on time and a half after 11.*

All the same, the trombone player did confide: "Who is that cat? Never heard of him! Can't sing neither . . ."

PHOTO BY JOE STEVENS.

MEN DEPRAVED?

marched on Government House to hand in a note charging that any appearance by Kiss would represent "a coarse manoeuvre against the cultural sovereignty of our Fatherland". At the same time, a Veterans guerrilla squad called the 'Captain Giachino Commando' – named after an officer killed in the Falklands war – threatened, in what they called a "War Communique", to blow the stadium up if the Kiss concerts went ahead.

The former Falklands combatants' note, handed in to President Reynaldo Bignone's office, warned that the presence of Kiss on Argentine soil would "commit an outrage against the dignity, honour and heroism of our fallen comrades". The Veterans, showing supreme good taste, demanded that Kiss be subject to an Argentine law which prohibits the entry into Argentina of those artists who "contribute nothing to culture".

This law is usually applied to 'political' groups or protest singers. Complete mystery surrounds the subversive activities of Kiss, but over 100 Veterans stood outside the Presidential Palace contributing to culture by intoning verses protesting at their visit.

Meanwhile, the 'Captain Giachino Commando' claimed it had already fired on a ticket-office selling tickets for the Kiss concerts, adding dire threats against "this group of violent drug addicts and homosexuals".

Before a drop of blood had been spilt, the concert organisers mounted a tactical retreat. They announced that the Kiss visit had been suspended "for technical and logistic reasons".

What makes this absurd incident even stranger is that the Veterans are mostly teenagers or under 25. They formed their League to protest at having been sent as ill-trained and badly-equipped conscripts to fight a modern, professional army on the Falklands.

The US is still loathed by most Argentines for supporting Britain in the Falklands conflict, and for nearly 18 months now no British or US bands have entered the country.

Sentence your cassette to life.

Buy a Maxell cassette, and you can sentence it to hard labour – for life. Because however much you record and re-record, and whatever your equipment, every Maxell cassette is guaranteed for life.

Break the sound barrier.

Maxell (UK) Ltd., 1 Tyburn Lane, Harrow, Middlesex HA1 3AF. Tel: 01-423 0688.

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1 England. Annual subscription $97.00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing; U.S.A. Postmaster and send address changes to NME, Publications Expediting incorporated, 200 Meacham Avenue, Elmont, N.Y. 11003, USA.

NME CHARTS

45s UK TOP FIFTY

1	Last Week			Weeks In	Highest
1	2	GIVE IT UP	K. C. And The Sunshine Band (Epic)	5	1
2	7	CLUB TROPICANA	Wham! (Innervision)	3	2
3	18	LONG HOT SUMMER	Style Council (Polydor)	2	3
4	5	THE CROWN	Gary Byrd (Motown)	5	4
5	24	GOLD	Spandau Ballet (Reformation)	2	5
6	3	I.O.U.	Freeez (Beggars Banquet)	9	2
7	4	DOUBLE DUTCH	Malcolm McLaren (Charisma)	7	4
8	15	I'M STILL STANDING	Elton John (Rocket)	4	8
9	1	WHEREVER I LAY MY HAT	Paul Young (CBS)	9	1
10	10	BIG LOG	Robert Plant (WEA)	5	10
11	17	ROCKIT	Herbie Hancock (CBS)	3	11
12	12	EVERYTHING COUNTS	Depeche Mode (Mute)	5	12
13	6	WHO'S THAT GIRL	Eurythmics (RCA)	7	2
14	14	RIGHT NOW	Creatures (Polydor)	6	14
15	9	CRUEL SUMMER	Bananarama (London)	6	9
16	23	FREAK	Bruce Foxton (Ariola)	4	16
17	22	FIRST PICTURE OF YOU	The Lotus Eaters (Sylvan)	6	17
18	13	IT'S LATE	Shakin' Stevens (Epic)	5	10
19	30	LOVE BLONDE	Kim Wilde (RAK)	3	19
20	8	WRAPPED AROUND YOUR FINGER	Police (A&M)	5	5
21	19	MOONLIGHT SHADOW	Mike Oldfield (Virgin)	11	3
22	25	TOUR DE FRANCE	Kraftwerk (EMI)	2	22
23	11	DO IT AGAIN	Club House (Island)	5	8
24	16	COME LIVE WITH ME	Heaven 17 (B.E.F.)	9	7
25	(–)	GUILTY OF LOVE	Whitesnake (Liberty)	1	25
26	(–)	DISAPPEARING ACT	Shalamar (Solar)	1	26
27	46	WAIT UNTIL TONIGHT	Galaxy (Ensign)	3	27
28	21	THE WALK	The Cure (Fiction)	7	12
29	27	NEVER STOP	Echo And The Bunnymen (Korova)	7	9
30	29	IT'S OVER	The Funkmasters (Master Funk)	10	10
31	(–)	WATCHING YOU WATCHING ME	David Grant (Chrysalis)	1	31
32	(–)	BALLERINA	Steve Harley (Stiletto)	1	32
32	(–)	BLUE MONDAY	New Order (Factory)	17	8
34	(–)	THE SUN GOES DOWN	Level 42 (Polydor)	1	34
35	37	BAD DAY	Carmel (London)	2	35
36	40	PARADISE	Stranglers (Epic)	2	36
37	33	GIVE IT SOME EMOTION	Tracie (Respond)	2	33
38	34	COME DANCING	Kinks (Arista)	2	34
39	26	FLASHDANCE. . . WHAT A FEELING	Irene Cara (Casablanca)	11	2
40	(–)	MEAN STREAK	Y&T (A&M)	1	40
41	(–)	PUT OUR HEADS TOGETHER	The O'Jays (Philadelphia Int)	1	41
42	20	DON'T TRY TO STOP IT	Roman Holliday (Jive)	8	12
43	(–)	WINGS OF A DOVE	Madness (Stiff)	1	43
44	(–)	(SHE'S) SEXY AND 17	Stray Cats (Arista)	1	44
45	36	BABY JANE	Rod Stewart (Warner Bros)	12	1
46	(–)	DON'T CRY	Asia (Geffen)	1	46
47	41	WAR BABY	Tom Robinson (Panic)	8	6
48	50	NATIVE BOY	Animal Nightlife (Innervision)	2	48
49	28	EVERY DAY I WRITE THE BOOK	Elvis Costello (F-Beat)	7	24
50	43	FEEL LIKE MAKIN' LOVE	George Benson (Warners)	5	33

LPs UK TOP FIFTY

1	Last Week			Weeks In	Highest
1	10	PUNCH THE CLOCK	Elvis Costello (F. Beat)	2	1
2	2	THE CROSSING	Big Country (Mercury)	3	2
3	1	NO PARLEZ	Paul Young (CBS)	4	1
4	3	FANTASTIC	Wham! (Innervision)	7	1
5	8	GREATEST HITS	Michael Jackson And The Jacksons (Star)	6	5
6	5	PRINCIPLE OF MOMENTS	Robert Plant (WEA)	5	5
7	11	THE VERY BEST OF	Beach Boys (Capitol)	3	7
8	7	THRILLER	Michael Jackson (Epic)	35	1
9	6	THE LOCK	Shalamar (Solar)	4	6
10	9	SYNCHRONICITY	The Police (A&M)	9	1
11	16	TOO LATE FOR ZERO	Elton John (Rocket)	11	4
12	4	YOU AND ME BOTH	Yazoo (Mute)	6	2
13	13	THE LUXURY GAP	Heaven 17 (Virgin)	16	1
14	12	LET'S DANCE	David Bowie (EMI)	28	1
15	32	LAWYERS IN LOVE	Jackson Browne (Elektra)	2	15
16	(–)	ALPHA	Asia (Geffen)	1	16
17	14	CRISIS	Mike Oldfield (Virgin)	12	5
18	31	CRACKDOWN	Cabaret Voltaire (Some Bizzare)	2	18
19	(–)	STREET SOUNDS VOLUME V	Various (Street Sounds)	1	19
20	17	DUCK ROCK	Malcolm McLaren (Charisma)	12	11
21	15	IN YOUR EYES	George Benson (WEA)	10	2
22	26	TRUE	Spandau Ballet (Reformation)	23	1
23	21	FLASHDANCE SOUNTRACK	Various (Casablanca)	7	9
24	22	BODY WISHES	Rod Stewart (Warner Bros)	10	2
25	28	WAR	U2 (Island)	7	23
26	19	HITS ON FIRE	Various (Ronco)	4	19
27	18	SWEET DREAMS ARE MADE OF THIS	Eurythmics (RCA)	24	1
28	24	JULIO	Julio Iglesias (CBS)	7	12
29	(*)	GOLDEN YEARS	David Bowie (RCA)	1	29
30	23	BURNING FROM THE INSIDE	Bauhaus (Beggars Banquet)	5	7
31	27	CLOSE TO THE BONE	Tom Tom Club (Island)	2	17
32	44	LIVE	Doobie Bros (Warner Bros)	2	32
33	45	ROSS	Diana Ross (Capitol)	6	26
34	42	RIO	Duran Duran (EMI)	2	34
35	25	SECRET MESSAGES	ELO (Jet)	8	4
36	35	POWER CORRUPTION AND LIES	New Order (Factory)	15	5
37	48	SPEAKING IN TONGUES	Talking Heads (Sire)	10	12
38	20	JERKY VISIONS OF THE DREAM	Howard Devoto (Virgin)	3	20
39	40	BAT OUT OF HELL	Meat Loaf (Epic)	2	39
40	43	QUICK STEP AND SIDE KICK	Thompson Twins (Arista)	2	40
41	38	OIL ON CANVAS	Japan (Virgin)	10	3
42	46	TWICE AS KOOL	Kool And The Gang (Mercury)	16	7
43	30	FIRE DANCES	Killing Joke (EG)	5	19
44	RE	THE WILD HEART	Stevie Nicks (WEA)	1	44
45	29	PIECE OF MIND	Iron Maiden (EMI)	13	5
46	(–)	THE PROPHET RIDES AGAIN	Dennis Brown (A&M)	1	46
47	(–)	TORMENT AND TOREROS	Marc And The Mambas (Some Bizzare)	1	47
48	RE	FEAST	The Creatures (Wonderland)	1	48
49	RE	WRAP YOUR ARMS AROUND ME	Agnetha Faltskog (Epic)	1	49
50	(–)	ALL IN A NIGHT'S WORK	K. C. And The Sunshine Band (Epic)	1	50

45s DANCE FLOOR

PAPA SMURF'S BIG THROWDOWN	Electric Power Band (Bee Pee)	
WICKI WICKI	Newcleus (Sunny View)	
MAGIC	Five Sinners (Eyes)	
CHILLY	Solo Sound (Proline)	
ROCKIT	Herbie Hancock (Columbia)	
ON THE RADIO	Crash Crew (Bay City)	
PARTY TIME	Kurtis Blow (Mercury)	
WHAT DO WE DO	Atmosphere (Elite)	
LOVE SO DEEP	Tony Lee (Radar)	
STREET JUSTICE	The Rake (Profile)	
MEET ME AT THE GO GO	Hot Cold Sweat (Hump)	
IN THE MIX	Slim (Greyhound)	
THE REAL THING	Star Box (Bolstar)	
IT'S LIKE THAT	Rockmaster Scot (Profile)	
HIGH NOON	Two Sisters (Sugar Scoop)	
SMURF ACROSS THE NATION	Electric Power Band (Bee Pee)	
AM FM	Natasha King (Emergency)	
BILLIE JEAN	Brooklyn Express (One Way)	
THE CROWN	Gary Byrd (Motown)	
OUT IN THE NIGHT	Serge Ponsar (WEA)	
WEAK AT THE KNEES	Vaughan Mason (Salsoul)	
ON A JOURNEY	Peech Boys (Island)	
RAYGUNOMICS	Project Future (Capital)	
CLEAR	Cybotron (Fantasy)	

Compiled by Nick Jones DJ, Language Lab, Fridays, Titanic Club, Berkeley Square, W1

AFRICAN LPs

1	DJESSY	Kanda Bongo Man (Afro-Rhythms) Zaire
2	EN AMOUR Y A PAS DE CALCUL	Rocherau (Genidia) Zaire
3	L'EVENEMENT	Rocherau & Franco (Genidia) Zaire
4	REVIENT EN FORCE	Pablo Lubadika (Safari-Ambiance) Zaire
5	LIVING IN THE COLD	Eric Agyeman (Thornhill) Ghana
6	BOBBY	Sunny Ade (SAR) Nigeria
7	AJOO	Sunny Ade (SAR) Nigeria
8	N'SIMBA ELI	Sam Mangwana (Tangent) Zaire
9	COOPERATION	Franco & Sam Mangwana (Edipop) Zaire
10	NIGERIA	Ayinde Barrister (SORL) Nigeria
11	ESWA YO WAPI	M'Bilia Bel (Genidia) Zaire
12	L'ARGENT APPELLE L'ARGENT	Pamelo Mounk'a (Eddy'son) Zaire
13	BANZAKA	Teddy Sukami (Afro-Rhythms) Zaire
14	IYOLE	Kanda Bongo-Man (Afro-Rhythms) Zaire
15	AJOMASE	Gasper Lawal (CAP) Nigeria

Courtesy Stern's African Record Centre
116 Whitfield Street, London W1

A fistful of Kanda Bongo. Pic Jak Kilby

45s INDEPENDENT

1	Last Week			Weeks In	Highest
1	1	EVERYTHING COUNTS	Depeche Mode (Mute)		
2	5	BLUE MONDAY	New Order (Factory)		
3	2	WHO DUNN IT	Crass (Crass)		
4	4	DEATH CULT EP	Death Cult (Situation 2)		
5	9	LEAN ON ME!	Redskins (CNT)		
6	6	MAN WHOSE HEAD EXPANDED	The Fall (Rough Trade)		
7	(–)	TO A NATION OF ANIMAL LOVERS	Conflict (Crass)		
7	8	SHEEP FARMING IN THE FALKLANDS	Crass (Crass)		
9	3	WAR BABY	Tom Robinson (Panic)		
10	14	HAND IN GLOVE	Smiths (Rough Trade)		
11	22	NIGHT AND DAY	Everything But The Girl (Cherry Red)		
12	7	TREES AND FLOWERS	Strawberry Switchblade (92 Happy Customers)		
13	15	GOOD TECHNOLOGY	Red Guitars (Self Drive)		
14	12	RELEASE THE BATS	Birthday Party (4AD)		
15	10	GARY GILMORE'S EYES	Adverts (Bright)		
16	13	ONE DAY	APB (Oily)		
17	17	DIE FOR YOUR GOVERNMENT	Varrucas (Tempest)		
18	(–)	CUM ON FEEL THE NOISE	One Way System (Anagram)		
19	11	MURDER IS. . .	System (Spiderleg)		
20	(–)	COLOURS	Brilliant (Rough Trade)		
21	(–)	ALICE	Sisters Of Mercy (Merciful Release)		
22	20	QUAL	X-Mal Deutschland (4AD)		
23	16	NOBODY'S DIARY	Yazoo (Mute)		
24	23	CLOCK	Dance Society (Society)		
25	(–)	CHEERIO TOODLEPIP	Toy Dolls (Volume)		
26	(19)	THINK ZINC	Marc Bolan (Ram)		
27	27	ONE GOOD REASON	Poison Girls (Illuminated)		
28	(–)	LINED UP (REMIX)	Shriekback (Y)		
29	(–)	THE CRUSHER	Bananamen (Big Beat)		
30	24	SHOW ME THE DOOR	Jazzateers (Rough Trade)		

LPs INDEPENDENT

1	Last Week			Weeks In	Highest
1	1	YOU AND ME BOTH	Yazoo (Mute)		
2	2	POWER CORRUPTION AND LIES	New Order (Factory)		
3	3	OFF THE BONE	Cramps (Illegal)		
4	4	YES SIR I WILL	Crass (Crass)		
5	5	ANOTHER SETTING	Durutti Column (Factory)		
6	8	FETISCH	X-Mal Deutschland (4AD)		
7	28	LIVE AT RONNIE SCOTT'S	Weekend (Rough Trade)		
8	7	RED RUST SEPTEMBER	Eyeless In Gaza (Cherry Red)		
9	6	HIGH LAND HARD RAIN	Aztec Camera (Rough Trade)		
10	10	HAND OF KINDNESS	Richard Thompson (Hannibal)		
11	30	JAZZATEERS	Jazzateers (Rough Trade)		
12	19	LIVE IN BERLIN	Au Pairs (AKA)		
13	16	PILLOWS AND PRAYERS	Various (Cherry Red)		
14	(–)	FROM THE GARDENS WHERE WE FEEL SECURE	Virginia Astley (Happy Valley)		
15	9	ZUNGGUZUNGGUGUZUNGGUZENG	Yellowman (Greensleeves)		
16	14	UPSTAIRS AT ERIC'S	Yazoo (Mute)		
17	20	MERCURY THEATRE OF THE AIR	Action Pact (Fall Out)		
18	26	FUCK POLITICS	Chaotic Discord (Riot City)		
19	13	THEMES FOR GRIND	Will Sergeant (92 Happy Customers)		
20	24	THE REPTILE HOUSE	Sisters Of Mercy (Merciful Release)		
21	15	DAYS OF WINE AND ROSES	Dream Syndicate (Rough Trade)		
22	22	1981–82 MINI LP	New Order (Factory)		
23	(–)	VIOLENT FEMMES	Violent Femmes (Rough Trade)		
24	27	NOTHING CAN STOP US NOW	Robert Wyatt (Rough Trade)		
25	11	PAN-ORAMA	Flash And The Pan (Easybeat)		
26	18	7	Punishment Of Luxury (Red Rhino)		
27	21	CLOSER	Joy Division (Factory)		
28	12	SOUTHERN DEATH CULT	Southern Death Cult (Beggars Banquet)		
29	17	LIVE IN YUGOSLAVIA	Anti-Nowhere League (WXYZ)		
30	(–)	A NIGHT FOR CELEBRATION	UK Decay (UK Decay)		

GERMANY 45s

1	BABY JANE	Rod Stewart (WEA)
2	CODO(. . . DÜSE IM SAUSESCHRITT)	Tauchen-Prokopetz (WEA)
3	AFRICA (VOODOO MASTER)	Rose Laurens (WEA)
4	MOONLIGHT SHADOW	Mike Oldfield (Ariola/Virgin)
5	COMMENT ÇA VA	The Shorts (Electrola)
6	JULIET	Robin Gibb (Polydor)
7	CHINA GIRL	David Bowie (Electrola)
8	BESUCHEN SIE EUROPA (SOLANGE ES NOCH STEHT)	Geier Sturzflug (Ariola)
9	FLASHDANCE. . . WHAT A FEELING	Irene Cara (Phonogram)
10	DIE WÜSTE LEBT	Peter Schilling (WEA)

Courtsey Aktuelle 50

REGGAE DISCO 45s

1	WATER PUMPING	Johnny Osbourne (Starlight)
2	RISING TO THE TOP	Dee Sharp (Fashion)
3	IF I HAD KNOWN	Ken Boothe (Greensleeves)
4	TO BE A WEAK MAN	Dennis Brown (Yvonnes Special)
5	MOI' EMMAH-OOH	Winston Reedy (Inner Light)
6	WATER PUMPEE	Wailing Souls (Greensleeves)
7	PICTURE ON THE WALL	Natural Ites (CSA)
8	MASS CHARLEY	Gladiators (Sunset)
9	REGGAE SUNSPLASH	Wadada (Solomonic)
10	[illegible]SHING UP HER BRAIN	Freddie McGregor (Cha Cha)

REGGAE LPs

1	THE PROPHET RIDES AGAIN	Dennis Brown (A&M)
2	A NEW DAY	Alton Ellis (Body Music)
3	BEST OF VOL II	Various Artists (Studio 1)
4	COME FE MASH IT	Tony Tuff (Volcano)
5	LIVE AT THE ACE	Various Artists (Body Music)

Compiled by OBSERVER STATION

JAZZ LPs

John Lewis charts his way to the top. Pic Jean-Marc Birraux

1 **TWO DEGREES EAST, THREE DEGREES WEST** ..... John Lewis (Pausa)
2 **THE DEBUT SESSION** ..... Paul Bley, Charles Mingus, Art Blakey (Raretone)
3 **THE BRITISH ORCHESTRA** ..... Gil Evans (Mole Jazz)
4 **FONTAINBLEAU** ..... Tadd Dameron (Prestige)
5 **A GASSER** ..... Annie Ross (World Pacific)
6 **JAZZ AT THE COLLEGE OF THE PACIFIC** ..... Dave Brubeck (Fantasy)
7 **SIDEMAN** ..... Art Pepper (Atlas)
8 **LIVE IN JAPAN** ..... Lionel Hampton (Timeless)
9 **TRIOS LIVE** ..... Jimmy Giuffre (Raretone)
10 **JULIUS WATKINS SEXTET** ..... Julius Watkins (Blue Note)
11 **BLOWIN' IN FROM K.C.** ..... Joe Thomas and Jay McShann (Uptown)
12 **PRETTY GROOVY** ..... Chet Baker (Pacific)
13 **EX** ..... George Russell (Riverside)
14 **CALLING IT THE EIGHTH** ..... Cecil Taylor (Hat Musics)
15 **SWINGIN' WITH ALLAN EAGER** ..... Allan Eager (Marshmallow)
16 **ROARIN' BACK INTO NEW YORK** ..... Bill Watrouse (Famous Door)
17 **PLAYS AU CHAT** ..... Donald Byrd (OMS)
18 **ART LIVES** ..... Art Pepper (Galaxy)
19 **SOARING** ..... Bob Florence (Bosco)
20 **THINK OF ONE** ..... Wynton Marsalis (CBS)

Courtesy: Mole Jazz, 374 Grays Inn Road, London WC1

US 45s

1 **EVERY BREATH YOU TAKE** ..... The Police (A&M)
2 **SWEET DREAMS** ..... Eurythmics (RCA)
3 **SHE WORKS HARD FOR THE MONEY** ..... Donna Summer (Mercury)
4 **MANIAC** ..... Michael Sembello (Casablanca)
5 **IS THERE SOMETHING I SHOULD KNOW** ..... Duran Duran (Capitol)
6 **STAND BACK** ..... Stevie Nicks (Modern)
7 **FLASHDANCE . . . WHAT A FEELING** ..... Irene Cara (Casablanca)
8 **IT'S A MISTAKE** ..... Men At Work (Columbia)
9 **NEVER GONNA LET YOU GO** ..... Sergio Mendes (A&M)
10 **KEEP FEELING FASCINATION** ..... Human League (A&M)
11 **ELECTRIC AVENUE** ..... Eddy Grant (Portrait/Ice)
12 **PUTTING ON THE RITZ** ..... Taco (RCA)
13 **HOT GIRLS IN LOVE** ..... Loverboy (Columbia)
14 **CHINA GIRL** ..... David Bowie (EMI)
15 **I'LL TUMBLE 4 YA** ..... Culture Club (Virgin)

US LPs

1 **SYNCHRONICITY** ..... The Police (A&M)
2 **THRILLER** ..... Michael Jackson (Epic)
3 **FLASHDANCE** ..... Soundtrack (Casablanca)
4 **PYROMANIA** ..... Def Leppard (Mercury)
5 **THE WILD HEART** ..... Stevie Nicks (Modern)
6 **LET'S DANCE** ..... David Bowie (EMI)
7 **KEEP IT UP** ..... Loverboy (Columbia)
8 **CARGO** ..... Men At Work (Columbia)
9 **FRONTIERS** ..... Journey (Columbia)
10 **STAYING ALIVE** ..... Soundtrack (RSO)
11 **DURAN DURAN** ..... Duran Duran (Capitol)
12 **SHE WORKS HARD FOR THE MONEY** ..... Donna Summer (Mercury)
13 **REACH THE BEACH** ..... The Fixx (MCA)
14 **H_2O** ..... Daryl Hall & John Oates (RAC)
15 **PIECE OF MIND** ..... Iron Maiden (Capitol

Courtesy Billboard

CLUB VIDEOS 20

ATOMIC DOG ..... George Clinton (A.B. See monthly compilation)
HAVOC 3 ..... (compilation of spectacular racing car crashes)
YASHAR ..... Cabaret Voltaire (new dance mix version)
CHINA GIRL ..... David Bowie (A.B. See monthly compilation)
DEADLY SPAWN ..... (extracts from cheapo horror flick of same name)
THE TECHNO POLICE ..... (Japanese animation feature)
SISTER FRICTION ..... Haysi Fantayzee (A.B. See monthly compilation)
SPECTREMAN ..... (Japanese kiddie sci-fi – Mountain video)
BRIDE OF FRANKENSTEIN ..... (2nd half of the James Whale feature)
TARAS SHEVCHENKO ..... (Ikon FCL release of New Order live in N.W.)
WHAT'S BUZZIN' BUZZARD? ..... (Tex Avery cartoon)
OUT OF SIGHT ..... James Brown And The Famous Flames (*NME*/Maxell video)
TWO TARS ..... (silent 1928 Laurel & Hardy two reeler)
ROLLERMANIA ..... (extracts from rollerskating extravaganza)
THE TEN COMMANDMENTS
(the parting of the Red Sea segment from Cecil B de Mille Hollywood feature)
GENERAL STONE ..... (Hong Kong martial arts feature)
JOURNEY INTO THE BEYOND .... (German documentary on paranormal phenomena)
LOVER'S TANGO ..... (extract from 40's RKO feature, Footlight Varieties)
SCORPIO RISING ..... Kenneth Anger (from a German television broadcast)
THE BRAIN NICHOLSON video of The Hacienda
(best contribution to the club's video files made by a member).

Compiled by Claude Bessy, vee-jay at The Hacienda, Manchester.

FOLK LPs

1 **BRASS MONKEYS** ..... Martin Carthy (Topic)
2 **GRINNING IN YOUR FACE** ..... Martin Simpson (Topic)
3 **ROLL ON THE DAY** ..... Alan Taylor (Rubber)
4 **PASSAGE** ..... Tannahill Weavers (Stoof)
5 **HOOKED ON WINNING** ..... Maddy Prior (Plant Life)
6 **HAND OF KINDNESS** ..... Richard Thompson (Hannibal)
7 **MAGICAL RINGS** ..... Clannad (RCA)
8 **LIGHT SHINING** ..... Albion Band (Albino)
9 **FROM THE DEVIL A STRANGER** ..... Nick Jones (Leader)
10 **FIRST** ..... Moving Hearts (WEA)
11 **WORDS AND MUSIC** ..... Planxty (WEA)
12 **AIRS AND GRACES** ..... June Tabor (Topic)
13 **NOW I'M EASY** ..... Eric Bogle (Plant Life)
14 **THERE'S A BUZZ** ..... Battlefield Band (Temple)
15 **YEARS OF THE FRENCH** ..... Chieftains (Claddagh)

Courtesy of Revolver Records, Northampton

Fred Dellar examines TV's spoils of War for U2. Pic Kevin Cummins

FRED FACT

The power of the telly can never be underestimated. Take, for example, the fortunes of U2's 'War' album. That little package came out earlier in the year, hung around in our charts for a few weeks then did a wonderful imitation of the great oozlum bird and promptly vamooshed. And that might have been the end of things but for a U2 appearance on *The Tube* which amazed all and Sunderland – after which 'War' promptly climbed back into the *NME* ratings, where it remains to this day. Incidentally, War, Lonnie Jordan's funkmeisters have included a three-part track on their latest RCA album and titled it 'U2' – which indicates that Bowie doing 'Low' and Nick Lowe proffering 'Bowi' really started something in the way of tit-for-tat title trends. But, returning to the subject of telly-power, it's noticeable that Messrs Ron Coe and Kay Tell are rarely without an album chart placing while Baird-bunkum has also recently been responsible for the success of such compilations as 'The Very Best Of The Beach Boys', 'Twice As Kool' and Michael Jackson And The Jackson's 'Greatest Hits', a couple of which wouldn't have sold enough to provide X Moore with a decent haircut without the aid of all the 625 brouhaha. Whether you actually get what's promised is another flick of the switch however. Often tracks on TV-advertised hit compilations come much abbreviated and sport fades and edits not evident on the originals. But certainly no such charge can be levelled against the PRT distributed 'Streetsound' series. The current edition, the fifth in the series, contains only 10 tracks but boasts a playing time of no less than 63 minutes. Or, put in a manner which box-gogglers can understand, it runs about the same length as any three episodes of *Crossroads* sans the ads. *TV Times* anyone?

Fred Dellar

5 YEARS AGO

1 **YOU'RE THE ONE THAT I WANT** ..... John Travolta/Olivia Newton-John (RSO)
2 **THREE TIMES A LADY** ..... Commodores (Motown)
3 **SUBSTITUTE** ..... Clout (Carrere)
4 **BOOGIE OOGIE OOGIE** ..... Taste Of Honey (Capitol)
5 **RIVERS OF BABYLON/BROWN GIRL IN THE RING** ..... Boney M (Atlantic)
6 **FOREVER AUTUMN** ..... Justin Hayward (CBS)
7 **THE KIDS ARE UNITED** ..... Sham 69 (Polydor)
8 **IT'S RAINING** ..... Darts (Magnet)
9 **NORTHERN LIGHTS** ..... Renaissance (Warner Bros)
10 **SMURF SONG** ..... Father Abraham (Decca)

10 YEARS AGO

1 **I'M THE LEADER OF THE GANG** ..... Gary Glitter (Bell)
2 **YESTERDAY ONCE MORE** ..... Carpenters (A&M)
3 **48 CRASH** ..... Suzi Quatro (RAK)
4 **WELCOME HOME** ..... Peters & Lee (Philips)
5 **ALRIGHT ALRIGHT ALRIGHT** ..... Mungo Jerry (Dawn)
6 **SPANISH EYES** ..... Al Martino (Capitol)
7 **YOU CAN DO MAGIC** ..... Al Martino (Capitol)
8 **GOIN' HOME** ..... Osmonds (MGM)
9 **BAD BAD BOY** ..... Nazareth (Mooncrest)
10 **TOUCH ME IN THE MORNING** ..... Diana Ross (Motown)

15 YEARS AGO

1 **MONY MONY** ..... Tommy James And The Shondells (Major Minor)
2 **HELP YOURSELF** ..... Tom Jones (Decca)
3 **FIRE** ..... Crazy World Of Arthur Brown (Track)
4 **THIS GUY'S IN LOVE WITH YOU** ..... Herb Alpert (A&M)
5 **I PRETEND** ..... Des O'Connor (Columbia)
6 **I CLOSE MY EYES AND COUNT TO TEN** ..... Dusty Springfield (Philips)
7 **SUNSHINE GIRL** ..... Herman's Hermits (Columbia)
8 **MRS ROBINSON** ..... Simon & Garfunkel (CBS)
9 **LAST NIGHT IN SOHO** ..... Dave Dee, Dozy, Beaky, Mick & Tich (Fontana)
10 **DANCE TO THE MUSIC** ..... Sly And The Family Stone (Direction)

20 YEARS AGO

1 **SWEETS FOR MY SWEET** ..... Searchers (Pye)
2 **BAD TO ME** ..... Billy J. Kramer (Parlophone)
2 **I'M CONFESSIN'** ..... Frank Ifield (Columbia)
4 **TWIST AND SHOUT EP** ..... Beatles (Parlophone)
5 **IN SUMMER** ..... Billy Fury (Decca)
6 **TWIST AND SHOUT** ..... Brian Poole And The Tremeloes (Decca)
7 **I'M TELLING YOU NOW** ..... Freddie And The Dreamers (Columbia)
8 **DEVIL IN DISGUISE** ..... Elvis Presley (RCA)
9 **LEGION'S LAST PATROL** ..... Ken Thorne (HMV)
10 **WIPE OUT** ..... Surfaris (London)

GATEWAY PROMOTIONS
OPENS YOUR DOOR TO EUROPEAN CONCERTS
GATEWAY HOUSE, 159 NORTH ROAD, WESTCLIFF ON SEA, ESSEX SSO 7AF. Telephone Southend (0702) 346676 Telex 99305

THE POLICE
LIVE IN FRANKFURT September 18th
£65 includes all travel, hotel, ferry and concert ticket. Depart London Friday P.M. 16th September return late P.M. Monday 19th September. A deposit of £20 per person will guarantee you a place. Tick Box 1

WHITESNAKE TWISTED SISTER
LIVE IN BRUSSELS September 6th
£56 includes all travel, hotel, ferry and concert ticket. Depart evening 4th September return early afternoon 7th September. Tick Box 2
Go on a Gateway Quickie for £37 to see **WHITESNAKE** and **TWISTED SISTER**. Price includes all travel, ferry and concert ticket. Depart morning 6th September return morning 7th September. Tick Box 3.

BLACK SABBATH
LIVE IN BRUSSELS October 1st
£57 includes all travel, hotel ferry and concert ticket. Depart evening 29th September return A.M. 2nd October. Tick Box 4.
I WISH TO PAY BY ACCESS/VISA CREDIT CARD NO:-
NUMBER OF PLACES REQUIRED
BOX 1 ☐ 2 ☐ 3 ☐ 4 ☐
NAME .....
ADDRESS .....

ROCK ON PRESENTS
R & B 1950's Jamboree
FEATURING DIRECT FROM THE U.S.A.
SAVOY/ACE/FEDERAL RECORDING STAR
BIG JAY McNEELY
DEACONS HOP
BIG JAY SHUFFLE
ACE/COMBO/SPECIALTY RECORDING STAR
CHUCK HIGGINS
MOTORHEAD BABY
PACHUKO HOP
BIG FAT MAMA
MAMBO/VITA RECORDING STAR
WILLIE EGANS
WOW WOW
SHE'S GONE AWAY BUT!
MODERN/ATLANTIC/ACE RECORDING STAR
YOUNG JESSIE
HIT, GIT & SPLIT
SHUFFLE IN THE GRAVEL
MARY LOU
HOT DOG
SUPPORTED BY **RED BEANS & RICE** AND **JUICE ON THE LOOSE**
7.30 PM — SUNDAY 28th AUGUST — BAR
the **Electric Ballroom**
CAMDEN TOWN, LONDON, NW1.
TICKETS: £6.50 ADVANCE FROM ROCK ON, CAMDEN TOWN; OR £7.50 AT DOOR.

M·G·P INTERNATIONAL CONCERTS
Mead Gould Promotions
Mixgate House, 38 Hamlet Court Road, Westcliff-on-Sea, Essex SS0 7NS.
Telephone: (0702) 353533 Telex 99305

BLACK SABBATH
LIVE IN BRUSSELS BSS
Saturday 1st October
£45 ticket for concert plus all transport.
Depart p.m. 30th September return a.m. 2nd October
or £59 includes ticket for concert ● 1st class hotel ● luxury coach ● cross channel ferry BS
Depart 29th Sept p.m. return 2nd Oct a.m.

WHITESNAKE
LIVE IN BRUSSELS WS
Tuesday 6th September
£45 includes ticket for concert plus all travel.
Depart p.m. 5th September return a.m. 7th September.

CULTURE CLUB
LIVE IN BRUSSELS CC
Saturday 22nd October
£43 includes ticket for concert and all transport.
Depart 21st October p.m. return 23rd October a.m.
£59 includes ticket for concert ● first class hotel ● luxury coach ● cross channel ferry ● Depart 20th October return 23rd October CCA

POLICE
IN EUROPE
Please Send S.A.E. for details

Send £20 deposit per person plus £5 personal and cancellation insurance (optional) made payable to MGP to secure a place.
Please indicate in the correct box the no. places required.
NAME .....
ADDRESS .....
..... NME 18
BSS ☐ BS ☐ WS ☐ CC ☐ CCA ☐
PHONE 0702 353533 FOR CREDIT CARD HOT LINE

BARRY ISLAND Butlin's 24-27 SEPT. 83
FESTIVAL OF THE SIXTIES
FROM £69 FOR 4 (SELF CATERING)
GEORGIE FAME
FREDDIE AND THE DREAMERS
THE SWINGING BLUE JEANS
CHRIS FARLOW
BILLY J. KRAMER AND THE DAKOTAS
THE TREMELOES
THE NASHVILLE TEENS
THE MERSEYBEATS
There are 36 fab acts along with all the free Butlin's facilities. Ring now for a free brochure ☎ 0446 743377

THE BEAT VIDEO ALBUM
BEAT down the doors of your video shop.
THE BEAT
VIDEO ALBUM
CAN'T GET USED TO LOSING YOU
Ten of their greatest hits plus interviews with the band—on video now.
To rent or buy the BEAT video album, BEAT down the doors of your video or record shop now.
If they won't see sense, just send a cheque/P.O. for £19.95 + £1 p.&p.
together with your name and address and the format of your machine to:-
Palace & Virgin Distribution Ltd., Dept. N, 275/277 Pentonville Rd., London N1
Allow 28 days for delivery.

TEXAN WEIRD BEARDS REVEAL THE FACE OF MODERN METAL

RICHARD GRABEL FINDS THAT HIRSUTE IS CUTE AND HAIR AIN'T SQUARE. JOE STEVENS BENDS HIS LENS

YOU MIGHT have thought that ZZ Top were just another "boogie band", their development permanently arrested; an ageing aggregate of absurd beards and beer guts.

I used to think so too. But that was before I'd listened to their music. ZZ Top are a great band.

They are also a monumental band.

They can travel around the US for as long as they like, playing five or six nights a week, drawing ten, 15 or 20,000 kids in any city they pull into. Right now they're into their fourth month of doing just that.

Of course, this alone doesn't prove anything: McDonald's sell a lot of hamburgers, too.

ZZ Top are a great band because they play authentic, close-to-the roots, gutsy and raw white boy's blues and rock 'n' roll. They are funny, smart, and know their cultural signs and how to put them into a rock 'n' roll context.

The music on their best albums – 'Deguello' and 'El Loco' – is about the best white blues can get. Its feel is as honest and right as anything the Stones *ever* did, or actually more so. It is blues-rock without bombast. Billy Gibbons, ZZ Top's guitarist, could play as fast and furiously as any speed-rock or HM guitarist around, but he doesn't. He does play with an edgy, creative nerve, and with intelligence and taste, creating music that is technically polished but soulfully raw and hot as the blazing Texas sun.

And ZZ Top have a sense of humour. They have songs about getting up in the morning with a hangover and going out first thing to buy some cheap sunglasses. Songs about piling into an old Chevy to drive down to Mexico and pass me one of them brews from the back seat. Songs about a white boy hitting the highway and boasting in some mixed-up slang he half picked up from the local Chicanos, *"I'm bad / I'm nationwide."*

And there's something so funny about the way Billy Gibbons shows *he* knows absurd it is to be doing the nth version of 'Dust My Broom' by the way he howls out in the second verse, *"I'm gonna write a letter to China / See if my baby's over there / If she ain't in those Hawaiian islands / Must be in Ethiopia somewhere."*

Elmore James would have understood.

In fact ZZ Top's visceral rawness and ironic detachment make them the positive avant-garde of arena-rock bands.

Their latest album 'Eliminator' has more of a mainstream AOR gloss to it. But 'Gimme All Your Lovin' is the finest kind of mainstream rock, a real song, not just a power crunch, and songs like 'Legs' and 'TV Dinners' show the ZZ Top sense of humour well intact.

Before I met him I did some research on Billy Gibbons, ZZ Top's founder guitarist and main vocalist, and turned up some interesting things. I began to suspect he might not be your average rock-star dummy. I was right.

REALLY FREAKED OUT

A FEW HOURS ago ZZ Top had rocked the house for 17,000 teenagers in Buffalo – charitably called "the armpit of New York State." Now Billy Gibbons is scouring the Hilton looking for an open bar. Instead we find a Greek wedding in the main ballroom. The kid standing at the door won't invite us in, but he wants to talk.

"This is really freaked out! You're really from ZZ Top? I was just taping you guys off the radio the other day. Wow!"

So we get Greg, a member of the wedding, to meet us in the bar with some glasses of ouzo. Billy sweet-talks the waitress into serving us beer, even though it's past closing, and Greg sits down with us.

"So this is really freaked out. I wanted to go to the show but I couldn't get a ticket, so my mom said I should go to this wedding, and it's been pretty boring except I met this girl who was kind of nice. So anyway, how was the show?"

"Great," Billy says, "except we missed you. But it was great.

"So Greg, what we're proposing here is that you get those musicians in there at the wedding to hand over their instruments to us. My bass player is waiting outside, he's ready to wail on accordian, and . . . Ha! Ha! Had you going there, didn't we?"

Billy Gibbons. What a card. On the other hand, he'll turn to you and out of the blue say something like, "Do you ever think about where the planet is heading?" Or want to talk about nuclear disarmament. He has artist friends who get written up in *Time*. He is plugged into a lot of scenes, listens to New Order and pure noise and anything else you can imagine, and once took Lester Bangs on a hunting trip. Don't let the slow drawl fool you. This is not a simple man.

HELL RAISIN' AND LOW RIDIN'

THE COMBINATION of Rip Van Winkle bear and horn-rimmed specs, plus a slow careful way of speaking, makes Billy Gibbons seem like a thoughtful professor.

I remind him of something he once said to another interviewer about ZZ Top – that it's fun being cartoon characters onstage.

"I remember the quote, and it was probably more apropos then, than to the imagery an audience will see in a ZZ Top show now. Our costuming is more back to basics. At the time we were wearing those huge flight suits with Mexican sombreros. Now it's changed.

"Just in the last 90 days what has been a major boon for ZZ Top has been our appearance on MTV. That has really grounded a lot of fans who couldn't put their finger on us.

"There is a cartoon aspect left. We were playing in Denver and . . . Dusty says, Check row five, two o'clock. And I looked over and there were five guys that had these pin-on beards, and they had that move that we do in the video, and they were all in perfect step."

That video is one of the great ones. It's flash, funny, tells a story, and has the band's trademarks all over it, their humour and their manipulation of those Western cultural icons – cars and girls.

"It was a great feeling for this band to have a number one something. The number one most requested video in MTV's history. It's brought in a new audience and strengthened the one that was there anyway.

"You know, Lester Bangs blindfold-tested the 'Deguello' album for his hard-core punker friends and they dug it. The 'Cheap Sunglasses' thing, down the line it's been changing."

That edge of irony is very punk in spirit.

"Yeah, it's the spirit. I think the times have allowed our kind of music to be embraced by a wider range of people. I knew it in Miami when purple heads showed up, Mohawks, they're all there."

In England you're going to be facing the most hardcore Heavy Metal audience at the Castle Donnington festival.

"It's odd. We didn't know much about the Donnington Festival. But ZZ Top fits the heavy metal bill in an Englishman's terms. And we couldn't be more ready to get into it with them. Maybe sometimes over here you have a tendency not to be so metallish, but over there . . . There's some bands in England that are so radical, what we do is light compared to a lot of it."

Do you think ZZ Top is just too American in its trappings to translate well across the Atlantic?

"I don't know if the Americaness is a factor, either yes, no or maybe. What the Europeans can relate to is that we still hold trust in that original form of rock 'n' roll, which never really died in Europe. The big difference is that in the States, if it's old it's not good. However, Europeans tend to revere that which is good forever. We may not be fashionable in the techno-wave scene, but they regard our approach as valid."

Another thing you once said about ZZ Top is that "nobody knows more about the sin-infested corners of Houston." How sin-infested are they?

"Real sin-infested. It's relating to being a native and having explored past the south-west side of town, which is the upper-crust side of Houston, and there's a handful of real artsy, thinking type of Houstonians and those are the ones that disregard the social mores of not crossing the tracks. It just means knowing about which barbeque stand over on the black side of town cooks on Sundays and has a good time when everybody else is going to Church."

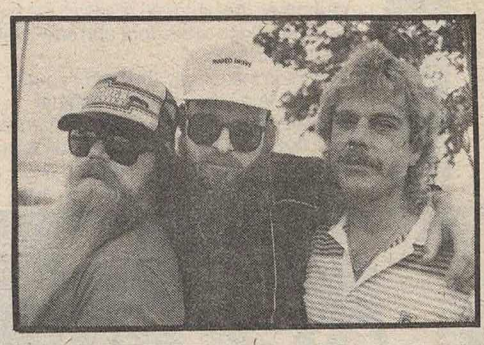
Do you still feel close to that?

"Yes, I do. Well, see there's a tremendous musical heritage in Houston dating from the '50s. It was made mostly of rhythm and blues music. Through the late '40s up till about '66, Houston was a major R&B market, it was a black trend-setting market. Ray Charles to this day will swear by Houston musicians. Fathead Newman was his main horn blower. Little Richard picked up his entire band out of Houston, all those great records he made were with Houston guys. Duke-Peacock Records were based in Houston, Bobby "Blue" Bland, Little Junior Parker, Big Mama Thornton. That's what I relate to as far as trying to remember that part of Houston.

"Houston has become a clean glass and chrome city. You can still get funky, but it's smaller, just like everywhere."

How about the whole Texas mythology of beer

T·O·P·K·A·T·Z·Z



Left: Billy Top
Top: The 3 Tops
Above: Twanging Tops

drinkin', hell raisin' and pussy chasin'. Is that still an influence?

"Well, I'm the only one of my buddies that is as yet unmarried. So I'm still into it. They'd like to be, but their wives won't let them.

"I think ZZ Top has been fortunate not to be branded as a country and western act. Even though we came from Texas. I'm just as much a proponent of the Cadillac with cow horns and ten gallon hats and a cold six-pack as the next guy. And it breaks my heart to see the ashes of *Urban Cowboy*-ism being dumped in Texas.

"What's really crazy is that this particular culture is made up of people who have not recognised that it has been digested and then thrown back at them. The real cowboys never knew what happened when all of a sudden John Travolta was doing the two-step at Gilley's on the movie screen. And now that everybody's been a cowboy for a year or two they're through with it, and now all of the satin cowboy shirts that can't be sold in New York or wherever are going back to Texas. And these rodeo guys are buying them up like crazy. Now you see these hard-assed cowboys wearing beautiful satins and brocade. But these guys can wear it.

"Low riders, that was another cultural scene. I bit off every bite I could take of that one. Low riding. We had one. The ZZ Top rider. A '65 Chevy convertable, it had those lifts, and they loved us. *Low Rider* magazine did a feature on ZZ Top! Bob Merlis (head of Warner Brothers publicity) called me and said, How did you swing this? I said, Bob, got a low rider? He said, You can't. A white man cannot buy his way into that magazine. I think it was because I had one of The Imperials from East LA instal the hydraulic system in the car. The Imperials are badass, man, they are *the* low riders to deal with."

ART REARS ITS HEAD

IN 1976, after completing a mammoth tour, ZZ Top disappeared for three years. They just felt like taking off. One of the things Billy did during this time was hang out in Paris with a group called Artiste Contemporaire, creating synthesized ambient music for art galleries.

"Yeah. Trying to rip off Brian Eno. I had joined the Board of Trustees at the Contemporary Arts Museum in Houston, through some associates of Dusty's brother, and this group of artful sinners from Houston, we all became quite close hanging around. And there was an announcement of an unveiling in Paris of some antique musical instruments that had been found in some monastary in India. We were invited to watch, and two of us from Houston went, and they had the opening of these boxes of musical instruments which was fairly intersting.

"Then this French girl say, they are going to Nepal to look for some more instruments, and did we want to go? So we said sure. We got there and found out we had to trek for 14 days.

"So what was happening in Paris was finding new ways of making art out of inexpensive mediums: Polaroid, Xerox, and they were legit. There was some nice stuff being done. This was right in '77, '78, and Xerox art became a *bona fide* piece of the punk scene. What we were doing musically was uninspired stuff. Just synthesized environmental music, it was like air. But it was fun. When somebody points to a real abstract piece and says, you've seen it, now what would you hear from that? And everybody goes huddling up and getting into it."

A lot of people will be surprised to hear that the ZZ Top guitarist does ambient art music and goes on treks to Nepal and serves on the Board of prestigious art museums.

"Yeah. Well ZZ Top, I'm not trying to front it as an art band. But the other day one of the finest compliments was paid. We were in New York, the cab driver had his radio on, and the definitive art band, Talking Heads, I suppose the ones who have been labelled as such . . ."

Coming from the Rhode Island School of Design and all . . .

"The D.J. said, Here's the Talking Heads doing their impersonation of ZZ Top. Pull over! Stop the car! We ran around the car dancing. We've been recognised! I mean, in New York City. It was quite a moment."

Another thing, you could say that your '76 tour, when you carted around those rattlesnakes and longhorns and vultures, was like an extended art piece.

"People still ask us about that. All rock groups were trying to do the elaborate productions in those days, and that one was not forgotten."

THE OTHER GUYS

THE NIGHT before we arrive for our ZZ Top weekend, bassist Dusty Hill got word that his father had died. Under the circumstances it seemed like being interviewed was something he'd rather leave out.

But I did observe that his wardrobe case is decorated with two photographs of Elvis Presley and one of Klaus Noami. Klaus Noami?

I also found out that when the band isn't working Dusty disappears to one of three places he keeps in the wilds of deepest Mexico. No one will say what he does down there.

Pete, the band's road manager, figures that Dusty is 48.

Frank beard, the drummer and only non-hirsute member, has had his wife on the tour with him since May, and was hoping to play some golf on their day off.

"Dusty and Frank worked side by side for four years before we even got together," Billy tells me. "In effect they've been working together almost 17 years. That's tight."

Gibbons was the guitarist in a mid-'60s garage/psychedelic/punk band in Houston called The Moving Sidewalks. In '68 they opened a show for Jimi Hendrix in Fort Worth, and Hendrix invited them to come along for the rest of the tour. Hendrix ended up giving Gibbons a pink Fender guitar and calling him, "America's most promising guitarist" on the *Tonight Show*. Then The Moving Sidewalks broke up.

"Dust and Frank had come down from Dallas to play at the Cellar Club, which was one of Houston's few after-hours clubs. Their band was called the American Blues. They all had blue hair."

MUSICAL VALUE

ZZ TOP LIVE are simply great rock 'n' roll. I was laughing and giddy and jumping at rediscovering how exciting that can be.

There's no HM sluggishness, no waste or showing off. In fact, Gibbons tosses off economical but searingly powerful guitar solos as if he were strumming the blues on some Texas back porch. They bring the warmth and looseness of the roadside juke-joint to the cold stale environment of the arena. No crotch-rock bullshit, no condenscension. They play blues — a modern, rocked-out but definitely rootsy and authentic blues. And the young rock crowd loves it.

I ask Billy if the humour and elements of a piss-take in his music don't go over the heads of most of his audience.

"I know what you mean, but I try not to make it that way. Because, you can get it or not get it, but nobody's left holding the bag, so to speak.

"That brings up a point about musical value. What I could never understand is how the American bands had such a weird interpretation of the blues compared to the English bands. We gravitated towards the English sounds, the way the English guys were playing the blues, because they didn't bend the notes too high, they had nice vibrato, excellent tones. We wanted to play a technically acceptable kind of music rather than what a lot of American bands were doing to the blues — like Quicksilver and that kind of sound.

"So today you've got ZZ Top who, as musicians, try to stay one-pointed in making a viable form of white guy's blues and rock 'n' roll."

Another thing you once said was, "Unsaddle that pony or shoot him but don't ride him into the ground". How long can this go on?

"Well, two ways to approach it. Picasso, or BB King. I don't suppose you can be *it* forever. But you can be a good one. You don't have to get crap-assed."

BEARDS AND REAL GUTS

BILLY, HOW long is your beard?

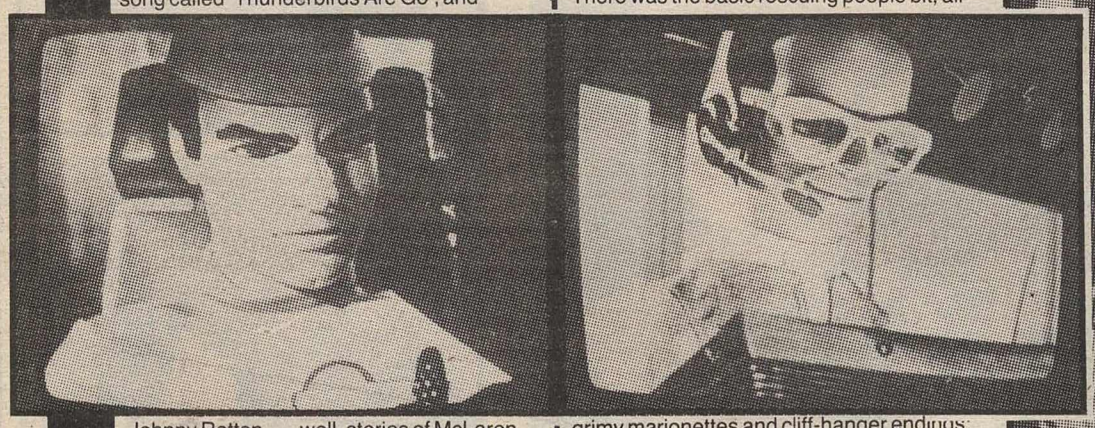
"I really don't know. Maybe 2 inches. I trimmed it back from 16. Dusty's is about 14 inches; his is longer than mine."

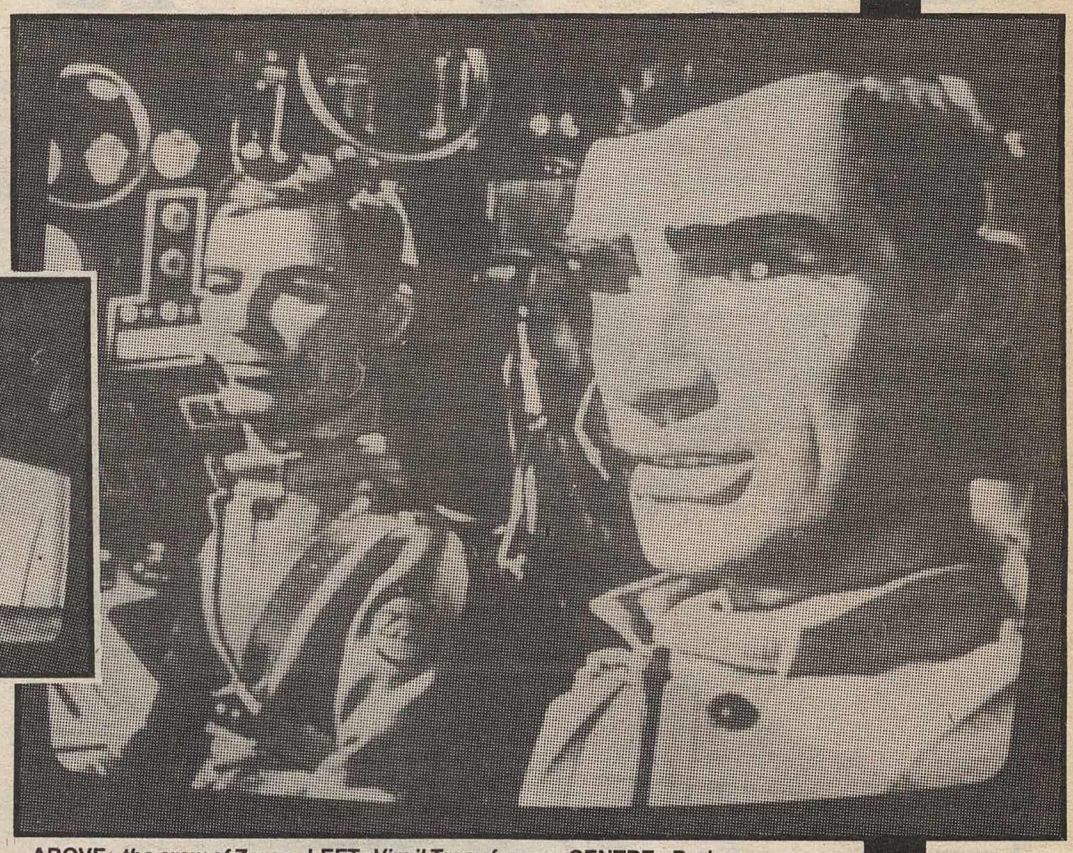
I wake up in Rochester and turn on the local rock station. Before playing 'Sharp Dressed Man' the DJ says, "Last night this band took 10,000 people to Texas."

I was there. It was some place even better than Texas.

THUNDERBIRDS' NEW PLUMMAGE ● CONSUMER PLANT

ALL SYSTEMS GO
TERAHAWK





ABOVE: *the crew of Zerox*; LEFT: *Virgil Tracy frowns*; CENTRE: *Brains operates a slide show for The Human League*. Pics Bryn Jones.

THIS AUTUMN, ITV will be showing the result of several million pounds of investment, a new Gerry Anderson puppet series called *Terahawks*. He will cease to be hip and obscure. Suddenly, *everyone* will remember their *Thunderbirds* toys, the placcie Stingray in the bath.

So this could be our last chance to celebrate Gerry Anderson before the back copies of *TV21* go up to 20 quid in the King's Road. Gerry Anderson was the man who got into puppets because he couldn't afford to make movies; with Bruce Wayne, like resolution, he decided to make marionette programmes that were so *realistic*, the film world would flock to his door and say "Now do it with real people!"

Anderson influenced the bright young folks of the late '70s; Siouxsie and her Banshees attempted the *Captain Scarlet* theme; the shiny and beautiful Rezillos put Virgil Tracy on an album cover and wrote a song called 'Thunderbirds Are Go'; and Johnny Rotten . . . well, stories of McLaren manipulation apart, I personally believe that the boy was taught *to move like a Thunderbirds puppet*. Those eyes, staring, twitching . . . FAB.

Like The Beatles, Anderson's best-remembered period was the mid-'60s. (Peter Cook and Dudley Moore did their "Superthunderstingcars" parody then; that two of our swinging satirists could be bothered to get the details right indicates that Gerry and his wife Sylvia were very big time indeed). Anderson's equivalent of 'She Loves You' was *Stingray*, establishing the format that lasted them the decade. There was the secret organisation, in this case W.A.S.P., and later International Rescue, Spectrum and SHADO. There was the white-haired git, sorry, authority figure — Commander Shore, Jeff Tracy and Colonel White; the all-American hero like Troy Tempest, any given Tracy brother, Captain Scarlet; and the catchphrase "Anything can happen in the next half-hour" (got any Distractions records?).

What *Stingray* introduced was an element of total, lunatic *seriousness*. Anderson, presumably despising his little creations, gave them absolutely no sense of irony, wit or humour. Being a Tracy brother must have been like going on holiday with the Beach Boys — no, make that the Osmonds. And that's why it all worked — Anderson was making it like they do in the movies, but he was doing it like they do in the *John Wayne* movies. The programmes were ludicrous, but they weren't eaten away by any obvious winking irony. In the first episode of *Stingray*, when Troy Tempest goes missing, Commander Shore doesn't have a wet attack of liberal conscience like Dr Who would; he orders his men to drop *nuclear weapons* on the ocean bed. It was ten years before the Americans had the nerve to parody their leaders the way Anderson did — and he wasn't even out to parody, just to imitate.

After *Stingray*, Gerry and Sylvia moved onto their Americans-as-kindly-protectors series, their big money spinner — *Thunderbirds*. There was gold in Tracy Island; they made two *Thunderbirds* films (one even had Cliff and The Shadows in it, played by marionettes). And Kellogg's went crazy — *three* series of cornflake packet toys (must have had the cereal rights), the cardboard cut-out jobs, the plastic people (Parker in green and who ever got Scott?), and little models of the Thunderbird craft.

If Hollywood had Technicolor, then Gerry and Sylvia had Super-Marionation — some of the best explosions in world history happened on *Thunderbirds*.

It was the peculiar genius of *Thunderbirds* to have three scenarios. There was the basic rescuing people bit, all grimy marionettes and cliff-hanger endings; there was Lady P (her voice provided impeccably by Sylvia Anderson) adding a touch of Emma Peel and Lord Peter Wimsey to the Americana; and there was Kyrano, mental slave of master criminal The Hood. (Despite the fact that The Hood must have known where Tracy Island was, he never did a thing about it; this is a conundrum as mysterious as the one that goes "Why did John Tracy not go mad all on his own in Thunderbird 5?")

Thunderbirds was crammed with real fun. It's still entirely watchable, still actually exciting. When they go down the shute to Thunderbird 2 (play this game on your escalator, kids!), when the pool slides back to let Thunderbird 1 take off . . . fab. And this was a children's programme!

The Andersons made two more series in the Super-Marionation vein; *Joe 90* and *Captain Scarlet*. Often repeated, rarely worth it, *Joe 90* was a trifle pointless. Neither little Joe, his car, his bloody glasses or his professor dad, a widower (Do you know how many *widowers* there were in Gerry Anderson's shows?) were more than moderately appealing. And his allies, Shane Weston and the World Intelligence Network (W.I.N. ho ho), were merely grubby CIA slickers and not as hip at all as the baddies — Bereznik, shiny Julie Burchill Stalinists whom one could only love!

Nobody wanted to identify with Joe — when one is bespectacled and ten, a myopic young boy is not very interesting star-fodder; and glasses are hardly a top level gimmick.

And the boy in gig-lamps was totally upstaged by the indestructible man. Of all the four most famous Anderson series, *Captain Scarlet* is the only one that never gets repeated, despite the fact that, incredibly, it was better than *Thunderbirds*. It had the greatest lead character — Scarlet, veteran and victim of the first Mars expedition, probably the first remotely sensible marionette hero. And it had the most attractive (read dangerous and mysterious) villian — the unshaven Captain Black, a cross betwen Hugh Cornwell and Darth Vader, something like Jim Morrison only realistic.

After *Scarlet*, a major change in the Anderson style occurred. In 1970, *UFO* appeared on our screens. In my opinion, *UFO* was the last truly wonderful Gerry and Sylvia Anderson series. It took from *Captain Scarlet* the idea of an alien onslaught on the Earth; it used the secret organisation formula, with the peculiar looking machines and all that. But it also used real people.

At last Gerry Anderson was working with human beings. After ten years of bits of wood on strings, which are rather limiting to the average director, *UFO* finally allowed elements like tension, atmosphere and character interplay to appear. Ed Bishop was always far more convincing than Colonel White because he was several feet taller and not made of wood. The plot, too, was tougher: people used to *die* in *UFO*.

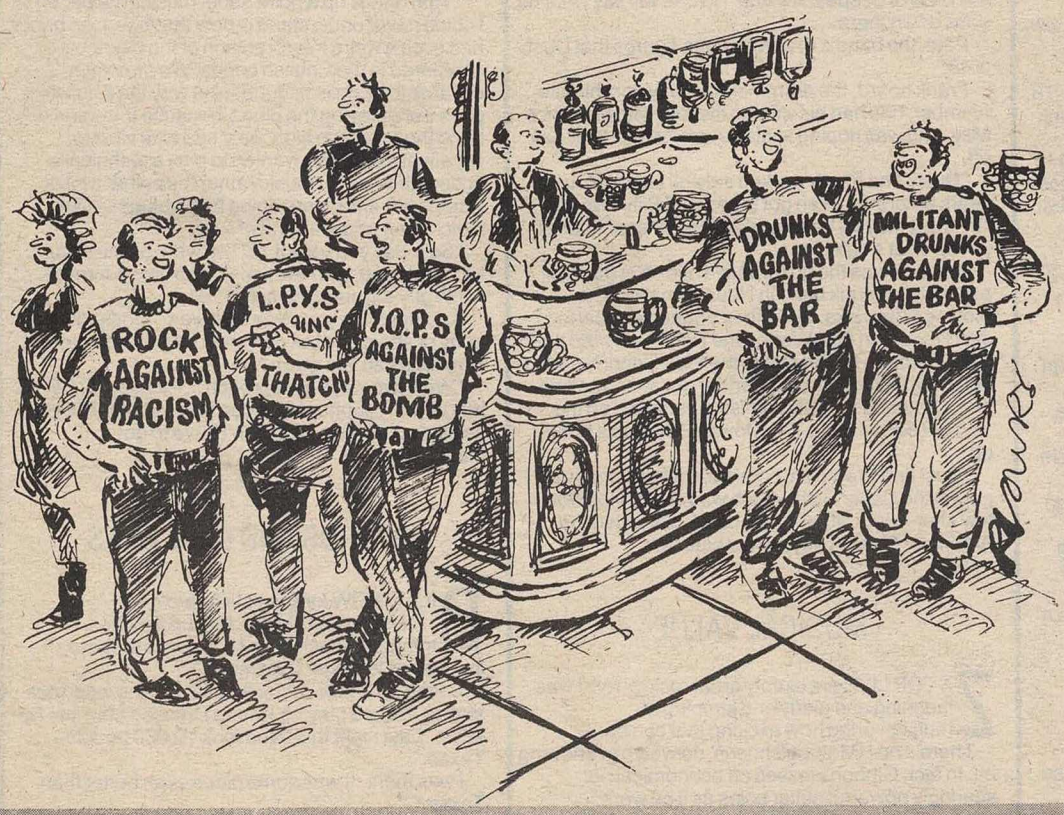
Sometimes *UFO* was too frightening to watch; Anderson played his cards beautifully, because you simply never knew what was going to happen next. The bit in the first series where they remove an alien's contact lenses pre-dates *The Man Who Fell To Earth* by about five years . . . and the idea of spaceships raiding Earth for *organ transplants* . . . yeucch. Repeat it, you feckless ITV people.

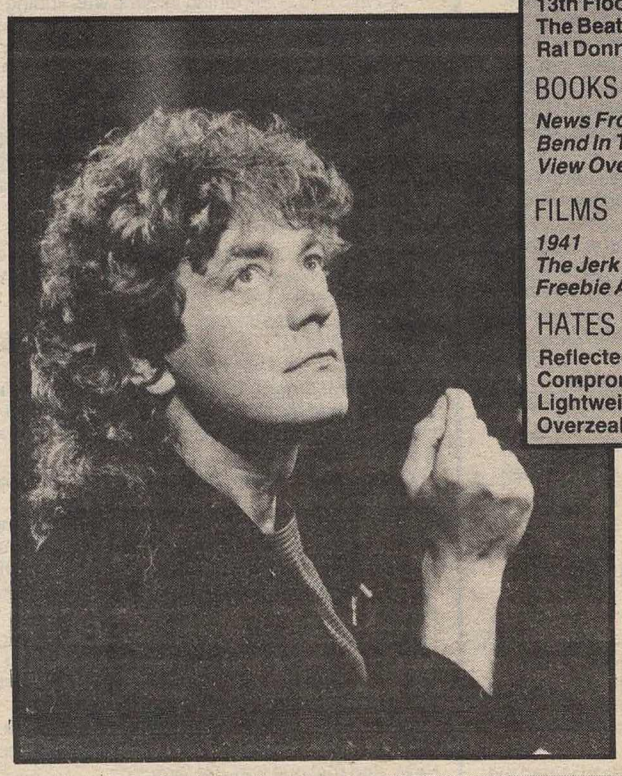
After *UFO* . . . well, it was all rather quiet. I think the Andersons made a pilot for a programme called *The Black Hole*, with Brian Blessed in it. I know they did *Space 1999*, the ham's graveyard; ludicrous plots, farcical costumes, and Brian Blessed every fourth week in very strange make-up. It was utter tosh — and was repeated for years.

Terrahawks is, I suspect, prompted by those who hanker for a new *Thunderbirds*, because it's puppets again (success and puppets go hand in glove for Anderson) and because the names are slightly silly — characters like Zelda of Guk and Doctor Tiger Ninestein. It could be excellent; it could be not. Still, you'd better dust off you Dinky Toys; anything could happen in the next . . .

DAVID QUANTICK

lowry





MUSIC
13th Floor Elevators
The Beat (excluding 'Can't Get Used To . . .')
Ral Donner

BOOKS
***News From Tartary*– Peter Fleming**
***Bend In The River*– V. S. Naipaul**
***View Over Atlantis*– John Michell**

FILMS
1941
The Jerk
Freebie And The Bean

ACTORS
John Belushi
Robert Mitchum
Laurence Olivier

HATES
Reflected glory
Compromises
Lightweights
Overzealous acquaintances

LOVES
Sunny days
Children

ROBERT PLANT
PORTRAIT OF THE ARTIST AS A CONSUMER

THE TRUTH

SECOND SINGLE

A STEP IN THE RIGHT DIRECTION

ON 7" & EP

THE TRUTH INFORMATION SERVICE – S.A.E. – SUITE 1, 20 BROADWICK ST, LONDON W1

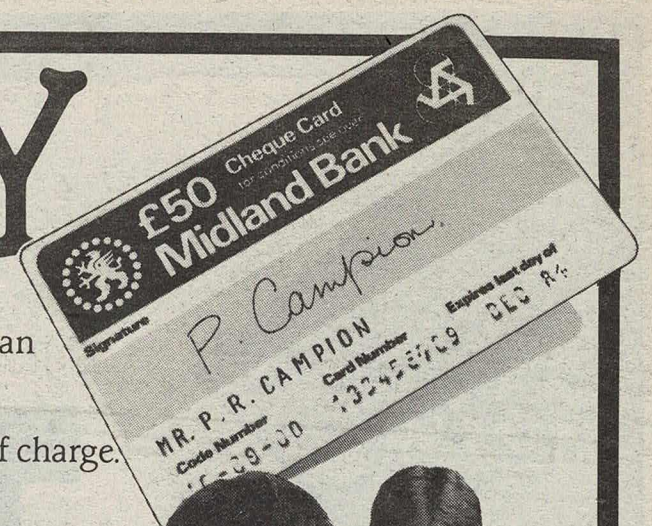
Distributed by BMG Records Limited © A Warner Communications Company

FREE

A Commission-Free Current Account
If you're a student and operate your Midland current account normally, we won't charge you any commission – even if you're overdrawn.

EASY

Cheque Card Facilities
Every Midland student on an LEA grant automatically receives a cheque card and monthly statements free of charge.



EASY

24-hour Cash Withdrawal
Your cheque card can be used at over 1600 Midland and NatWest cash dispensing machines to withdraw up to £100 cash per week anytime you like, seven days a week.

FREE

Advice. We have special Student Financial Advisers in over 100 branches nearest to major universities, polytechnics and colleges, who are ready to help you.

EASY

Overdraft. If you open a Midland current account but your LEA grant cheque is late, show us your grant letter and we'll talk about arranging a special low-interest overdraft.

FREE

ISIC CARD. This entitles you to one third off any ordinary National Express coach fare, plus discounts on other goods, theatre tickets and accommodation. We'll also give you free membership of British Airways Jet Club.

EASY

Opening Your Account
The easiest of all.
Fill in the coupon or pop into your local Midland and arrange to have your account opened at the branch nearest your college.

PROOF THAT A STUDENT'S LIFE CAN BE FREE AND EASY

We're not suggesting that college is all play and no work. But at the Midland we try to make the money side, at least, as free and easy as possible.

That's why we've introduced our Students' 'plus' package. It gives you everything you need to make your grant easier to manage, including a special student financial adviser.

You qualify for the package as long as you fulfil two simple conditions: you must begin or be attending a full time course of further or higher education for which an LEA mandatory award is available; and you must open your first current account with us this year.

(If you already have an account with us, and you're becoming a student during 1983, then naturally, you'll qualify too.)

Even opening your account is easy. Just fill in the coupon now, or phone Teledata on 01-200 0200 and we'll do the rest.

Or if you prefer, pop into your nearest branch today. It's quite free.

To: The Student Adviser, Midland Bank plc, PO Box 2, Sheffield S1 3GG.

(Please complete in block capitals).

I would like my current account opened at the nearest branch to _____

which I will be attending this year. And/or I would like details of Midland's Students' 'plus' package.

Name _____

Address (home) _____

_____

_____

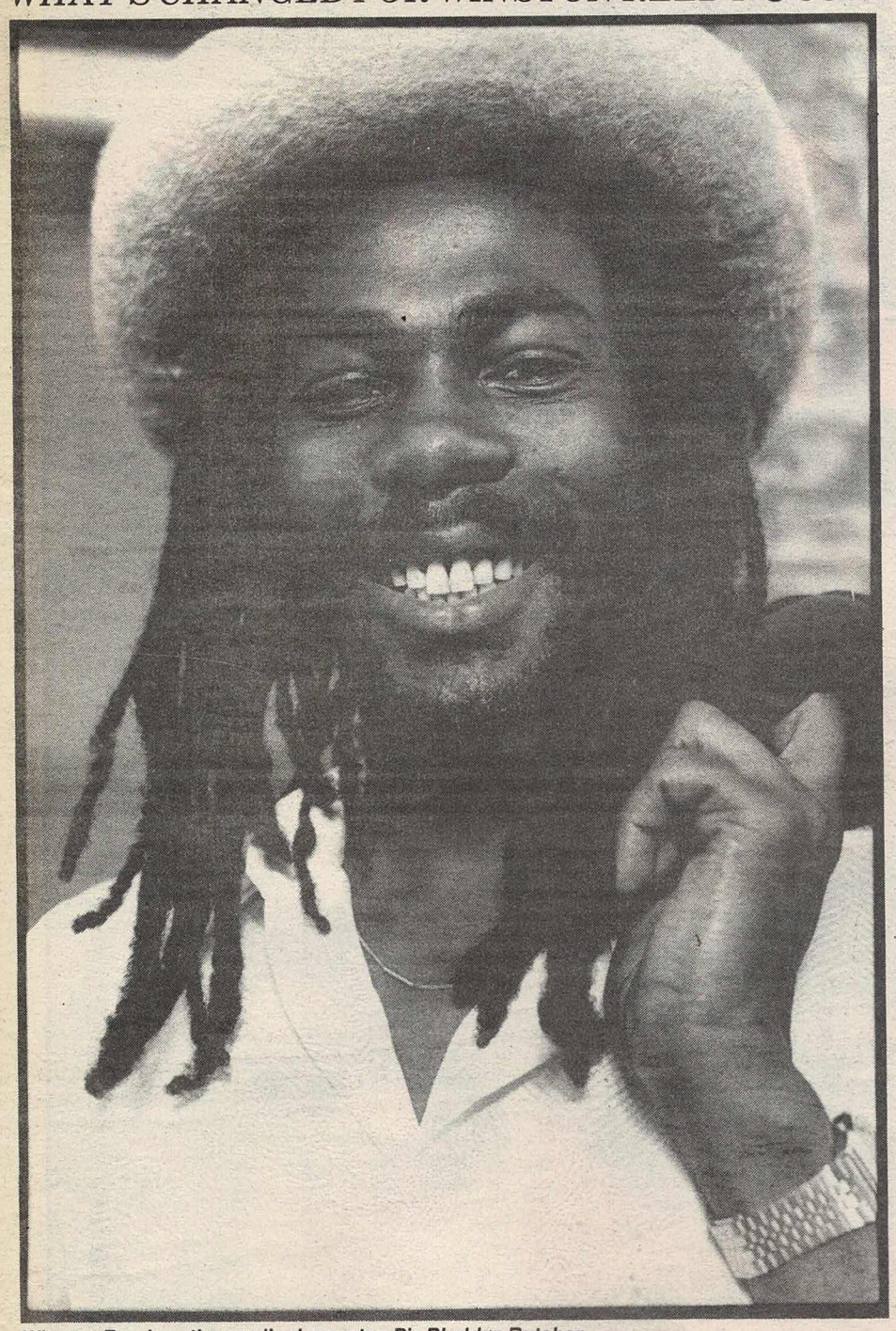
Term time address (if known) _____

_____

NME 20/8FE

Midland
The Listening Bank for Students

WHAT'S CHANGED FOR WINSTON REEDY ● SONIC PLAYGROUND — HAS TO BE HEARD TO BE BELIEVED ●



Winston Reedy — the prodigal monster. Pic Bleddyn Butcher.

REEDY STEADY GO

GIVEN ALL antecedents the renaissance of Winston Reedy during the past 18 months is a remarkable tale of the prodigal.

In February 1982, following nine years of mixed prosperity as plain Winston Reid, lead vocal with the UK's longest established group Cimarons, he assumes the other nomenclature and embarks on a solo career singing 'Daughter Of Zion' for the lovers Carousel label associated with Carroll Thompson. The song strikes an instant response from the subjects of his paean and climbs to the top of the *Echoes* reggae chart, where it remains for four weeks.

The follow up 'Paradise', released last September, repeats the success of its predecessor for a fortnight and occupies the number two position on the chart for a further six weeks — "'Night Nurse' give it a beating," he says. His third outing in March with 'Dim The Light', a song written by Reid and recorded by him with Cimarons for the group's 'Harder Than The Rock' LP back in 1976, is a literal nine week wonder, staying atop the reggae chart for this corresponding number of weeks and completing a hat trick for him.

Now his fourth single 'Moi' Emmah-ooh' is 'Harder Than The Rock' which was made in Jamaica. released on the singer's own new Inner Light label and an LP completed for imminent release.

It is Winston's second attempt at a solo career. In 1969 he cut his first outing for Pama records interpreting Baby Washington's 'Breakfast In Bed', then popular in reggae circles via Lorna Bennett's version, and shortly after joined Stoke Newington outfit X-Press as lead vocal. The group laid a number of sides for local label Magnet and backed Ginger Williams on her seminal lovers title 'I Can't Resist Your Tenderness'. In 1973 he was asked to become Cimarons' singer, their third.

All these years Winston was with Cimarons his credibility was virtually nil with the reggae audience. All the group's success come from their reputation abroad and with the rock audience. Since going solo his records have sold almost exclusively to the traditional black reggae audience. To what does he attribute this turnaround?

"I think because of production," he says. "I wouldn't say it was wrong, but for the black people how we used to produce wasn't really . . . The best album we had so far as Cimarons was the album used to produce ourselves, and while you can produce yourself it's best to have another's ears.

"Right now I couldn't really get involved with a band, my soul wouldn't feel right. I have to be a solo. Working with a band is a separate thing really. You never seem to get anywhere, just remain a band singer all the time. Going and doing gigs up and down the country and on the continent. Your real thing is on the wax, man, the record."

Do you think the fact that you changed your name from Winston Reid to Reedy might have had a . . .

"Yeah! That is also a possibility, 'cause it kind of rhyme a bit you know. 'Cause people always seemed to call me Reedy from time, from school. So people always like a name that ring in a them ears. But also them start to hear a voice."

And where do you go from here?

"We a go forward into the future in some crucial music and production. 'Cause I got one thing to show the people in my England, I say you can leave England and go anywhere in the world as a monster, a reggae artist don't have to come from Jamaica to make it big."

PENNY REEL

"You know, I never used to come out as a singer. I always seemed to be sinking down in the production or something. And the way they used to mix my voice, it never really right."

The band itself?

"Not the players but the production. 'Cause the music was there, the songs was there, they just used to produce the wrong way."

But you were popular otherwise. I went to France with you once and the gigs were packed, the reception tremendous, and I've heard of other shows too, in Amsterdam, Germany and Ireland . . .

"Yes, because we was much better live, as a live band, than on records. Cimarons was always a better live band. That's why I said the production was wrong you see. People on the continent used to check us live because of the live album that we did at the Roundhouse. That was the most popular album on the continent for Cimarons. Live we had more energy, more vibes, but the records always seemed to be *soft*. Laid back and soft.

"But now the production . . . because I'm working with Jackie Mittoo and you know he's a genius. So the production now is more of me. With Cimarons we

CRASH BANG MUSIC

THE NEW industrial trash aesthetic ('recycle that metal junk into ART') currently espoused by the likes of Test Department et al has been further developed in the unlikely setting of a kids playground.

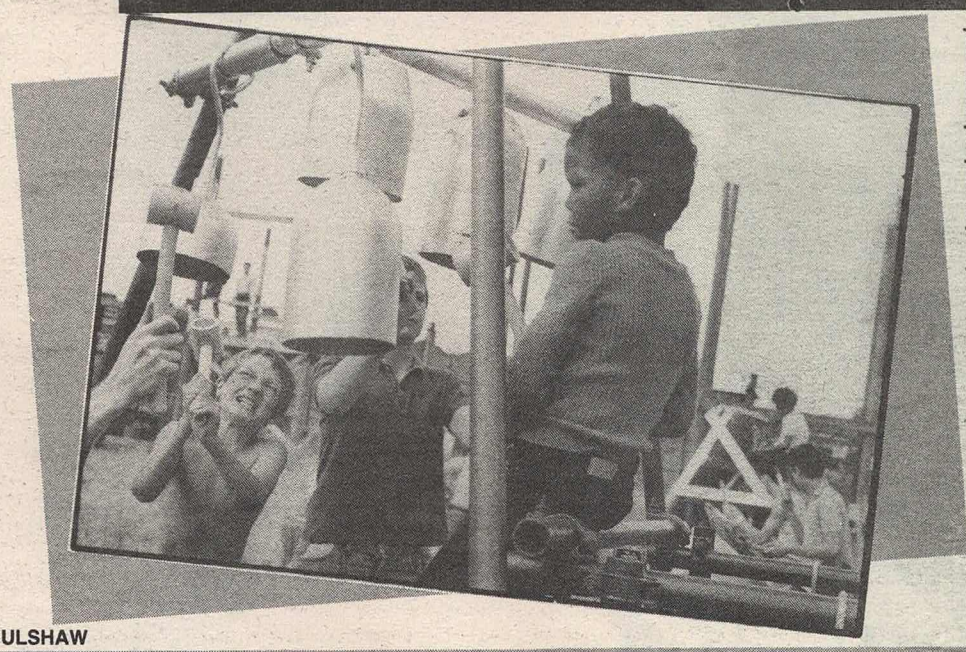
A quartet of musicians were drafted into convert Weavers Playground in Bethnal Green into the UK's first 'Sonic playground'. The group consists of Guy Evans, late of '70s cult band Van Der Graaf Generator, Giles Leaman who has played recently with Rip Rig and Panic Giles Perring (ex-Delta 5) and Dave Sawyer, a professional instrument maker who admits, under pressure, to have been in Gong.

They've spent the last two months scouring the East End for metal garbage — a couple of things really *did* fall off the back of a lorry, honest, guvnor.

An urban Gamelan effect is produced by hanging up some old lamp-posts. A series of different lengths of plastic gas main has been turned into what they wall "the batphone"; you bash the top with a flipper made from tyres and the effect is — surprisingly tuneful, and I haven't seen such an impressive array of percussive effects this side of a Burundi drummers gig.

The only other 'sonic playground' is in Melbourne, Australia which is a rather more genteel and delicate affair, apparently. The Weavers Playground version is extremely solid and will take a lot of beating. Which is just as well. The Batphone was standing up well to having 'The Lion Sleeps Tonight' knocked out on it, while a trio of black girls, known locally as The Extremes were producing a sort of metalloid Lovers' Rock on milk churns.

The cash for the project came frm interlink, an arts fund-raising organisation and there are plans for more Sonic Playgrounds, the next is likely to be at a playground for the handicapped down the road in Islington. And there have been approaches to do something for WOMAD. PETE CULSHAW

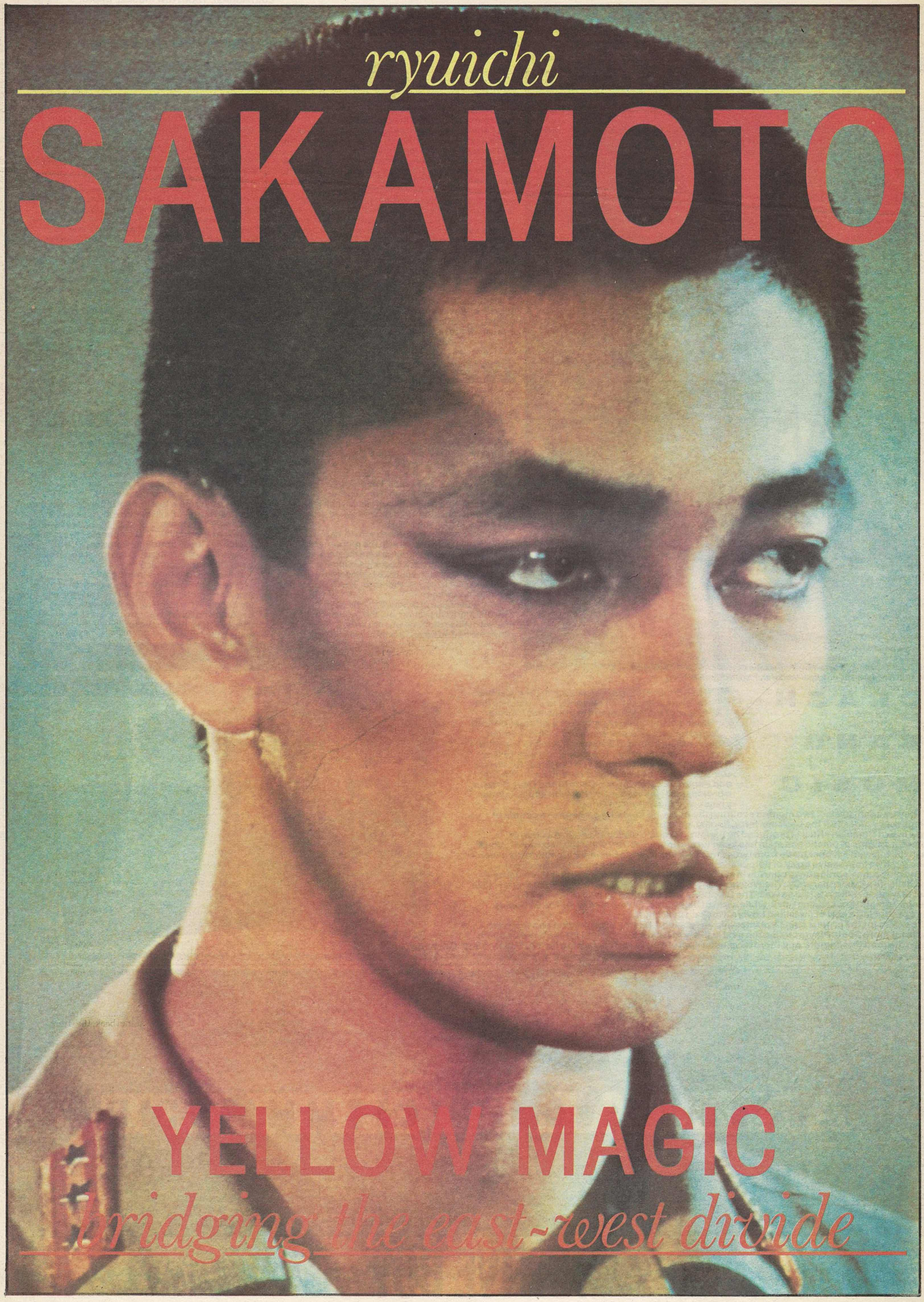


Young musicians give the sonic playground a beating. Pic Leon Morris

ANIMAL NIGHTLIFE

NEW SINGLE 'NATIVE BOY' 7" & 12" AVAILABLE

WEA Wistful Records


ryuichi
SAKAMOTO
YELLOW MAGIC
bridging the east~west divide

PART ONE

". . . The main attraction was that here was a book about a Japanese POW camp, written by a notable and weighty writer on the subject (namely Laurens Van Der Post), which would be tackled by a very radical director in Japan. Not only was the script about cultures, East and West, in a confined and very dramatic situation, but the film would be made in a confined and dramatic situation. I thought this is too good to miss, something extraordinary will come out of this chemistry . . ." **– Jeremy Thomas, producer of the first ever Japanese/ English speaking co production *Merry Christmas Mr Lawrence*, talking to *Monthly Film Bulletin*.**

WITH ONLY one plane flying out of the tiny South Sea island of Raratonga every week there was no real escape for the cast and crew who'd contracted themselves to Nagisa Oshima's POW film *Merry Christmas Mr Lawrence*.

The isolation must have led to moments of considerable despair for some. Never the most democratic of institutions, Oshima's film set quickly assumed the hierarchy of the prison camp it was depicting, but with the director at its head.

Oshima, recalls star comedian Beat Takeshi (a sort of Russ Abott crossed with Lenny Bruce), who played the mischievously inhumane guard Sergeant Hara, "is the kind of director who shouts and abuses everyone, a crazy director, or so thought some of the New Zealand crew. He doesn't do it directly, but through his deputy directors and this way the atmosphere's kept very strict."

Takeshi sensibly held Oshima to an agreement that he could not be publicly scolded. Quite simply he just didn't need that kind of bother. What with eight TV shows a week and a radio spot to boot, he certainly wasn't in it for the extra exposure. However, like most everybody else on the set, he was first drawn to the film by his respect for Oshima.

"I used to go see his films when I was a student," he readily admits.

David Bowie, as the pivotal prisoner Captain Jacques Celliers, was protected by his aura. Not quite sure what to make of this other worldly figure, whose immense Western reputation preceded him, the Japanese crew pussyfooted round him, knowing they were not to upset him, even if they were not quite sure why.

Ryuichi Sakamoto, a pop star of equivalent status to Bowie in Japan, wasn't quite so lucky.

Maintaining the film's perfect symmetry he was cast as Bowie's antagonist Captain Yonoi, the camp's commandant. Not only is Yonoi embittered by his peacable posting away from the front, but he's also troubled by guilt over the fact that he wasn't in Japan to take part in an inglorious uprising undertaken by his fellow graduates from the military classes of '36, even though the incident took place some six years previously.

The code that binds him to his fellow officers and to the Emperor dictates that he should be dead too, and he's feeling guilty that he's not. His prison camp posting, hardly an honourable placing, is no doubt reflective of his past deeds.

IN SHORT Yonoi was a demanding role for Sakamoto, who was making his film debut as a character he had no love for – and less for the anachronistic traditions he represented. Still, he rose to the challenge.

His loathing for Yonoi wasn't necessarily a handicap when it came to playing someone psychologically wracked with self-loathing anyway. He perfected his English as far as was necessary to bark out brute commands, which necessitated him working his normally soft spoken voice into a manneristic military grunt.

But one day on the set nothing would go right for him. Ironically it was a Japanese passage he kept stumbling over, forcing the crew to go through the scene half a dozen times. Oshima, who likes to work at speed and normally goes with just two takes at most, was not pleased. Pity Sakamoto's Japanese isn't as good as his English, came the sneering reprimand.

Bristling with humiliation, Sakamoto must've been wondering then whether the whole thing was worth it. All this just for a chance to work with David Bowie!

"One of the biggest reasons I agreed to do the film was so I could work with David Bowie," he confesses with a fan's blush.

"Well, Oshima was about as big a reason as wanting to work with Bowie. It was actually after meeting Mr Oshima that I was convinced about doing a film. As he says, the director chooses the actors, but the actor also chooses the director. I have been approached with offers from many directors, all of which I've refused."

It is an understatement to say *Merry Christmas Mr Lawrence* benefits enormously from Sakamoto's positive decision. Indeed, it would have been a curiously imbalanced film without him. For one, the extraordinary sexual tension Oshima achieves by having two popular musicians seemingly playing out of character and opposite each other would have been irrevocably disturbed.

No Brando sulks from Sakamoto about being asked to play the "bad guy" either. If you find it at all difficult to envisage Bowie as a courageous, nay Godly British officer, imagine what it must be like for Japanese audiences seeing Sakamoto creasing prisoners' faces with his officer's cane.

For, to the Japanese, Sakamoto's face is as familiar as David Bowie's is here. You'll see it looking down at you from posters advertising wine on subway trains, peering up at you from fashion spreads at magazine stalls and, most importantly, from behind the keyboards he plays for Yellow Magic Orchestra.

You'll find his production credits and guest session spots gracing countless Japanese LPs. You might have already noticed the two singles he's made with Japan's David Sylvian. And you've yet to get onto his solo work! The most impressive product of which, coincidentally, is his haunting memorial to times past and spirits passed on that is his soundtrack to *Merry Christmas . . .*

JAVA, 1942. The imperial Japanese armies are victorious throughout Indonesia. Thousands of prisoners are rounded up and herded into camps . . .

Merry Christmas Mr Lawrence revolves around a peculiar kind of love affair involving two couples. One consists of Captain Yonoi and Jacques Celliers, the other Sergeant Hara and the Mr Lawrence of the title (Tom Conti who, along with the Australian Jack Thompson as the prisoners' leader, is the only professional in a major part). The former relationship is steeped in a powerful, inexplicable spiritual and physical attraction on Yonoi's part, the latter in a plainer camaraderie.

Celliers would've been a goner if it weren't for Yonoi's intervention at his trial on an undisclosed charge. (In Van Der Post's novel he was tried for his wilfulness in continuing a guerilla war after the allies had surrendered.) Yonoi sees in Celliers the kind of spirit that might raise the morale of his prisoners. Paradoxically, he cares, even though it is his regime's brutalisation of them that keeps them cowed. But such treatment is nothing more than a Japanese soldier would expect if he surrendered . . .

"The Japanese were educated then that if you're going to be caught you should commit suicide," explains director Nagisa Oshima. "You should never be taken prisoner."

Thus their treatment of prisoners was an inverse way of honouring them. Imagine the disgust of the captors, then, to see their captives cowering under their blows!

Only Celliers responds with the sort of defiance that wins respect.

His pal Lawrence once served in the diplomatic corps in Japan, which has given him a knowledge of the Japanese language and the Japanese way. His attempts to explain their position doesn't gain him any favours or even respect, only a vague mistrust. For the one thing he can't adequately explain is why he, as a foreigner, has such a strong interest in their country in the first place! What's wrong with him? Can't he get along at home?

Nevertheless he does form a bond with the brute, yet affable and funny Hara. Unlike his educated commander, Hara is in no position to question his role, weighted as he is by the twin evils of superstition and tradition.

Merry Christmas, then, is not so much a POW drama as a film about opposing and irreconcilable cultures, the role of each in this conflict predetermined by conditioning. The best either can hope for of the other is respect. What the vanquished prays for in the end is that there will be no recrimination. Why punish me? I had no choice but to act the way I did. Except everybody full well knows the victor is always right . . .

I ARRIVE at Tokyo's Narita Airport with a copy of *Time* on my knee. The front cover reads "Special edition Japan: A Nation In Search Of Itself."

The words neatly dovetail – with the last line of my inflight reading – *Currents In Japanese Cinema* by that country's leading and impressively humanistic critic Tadao Sato – which went *"the present Japanese cinema has reached a position where people at least recognise that they do not know who they are and we should watch closely for what they might create next."*

With these thoughts in mind I stare curiously into the faces of Japanese businessmen and their families who boarded the plane in Taiwan, but cannot find the vexing problem of identity etched into their worry lines. Perhaps the affluence of the past 15 years has eased this search. Nevertheless the words "identity", "national" and "crisis" still trip easily off the typewriter whenever anyone writes on Japan.

The question will be nagged at again when the filmed biography of novelist Yukio Mishima (deceased) appears. Ironically, but not surprisingly, it will be made by an American, Paul Schrader, whose knowledge and interest in Japan is well known.

As a film student he penned a study of Japanese film classicist Ozu and also later wrote the script for *The Yakuza* – a Japanese mafia story. More generally, Mishima's life story will provide him ample opportunity to expand on a persistent theme through his work: civilised man's repression of darker more savage instincts and the explosions that occur when they spill over.

Mishima saw those darker, more savage instincts as being integral to the Japanese character – half of the chrysanthemum and sword equation. His heritage was the Samurai code, the warrior way of death and he spent the last 10 years of his life preparing to die well.

A pallid and frail youth, he later worked his body into the bronzed, bulging build of a warrior with the intent of killing himself when he peaked – late, at the age of 45 – catching it before the decay of middle age set in. His goal was the conjunction of physical exertion and intellectual flight, his eternal regret being he was too feeble and sick a youth to fly into the sun with a kamikaze squadron.

For Mishima the Japanese identity was bound up with war and death. Thus, for him the experience of defeat was traumatic and total.

He watched with horror as the allies exorcised the symbols and signs of the Samurai from Japanese art and culture. He was more horrified to see many Japanese willingly censoring themselves, openly embracing the way of the West.

His last act was the kidnapping of the head of the Japanese Self Defence Forces (Japan isn't allowed an army as such). In return for the hostage's life he demanded that a thousand troops should be forced to listen to his final speech, presumably they being his most sympathetic audience.

They responded to his plea for a restoration of the old Japan and the divinity of the Emperor with sneers and catcalls. His final gesture, his salute to the Emperor was his Seppuku – a ritual disembowelling followed by his beheading. It was preceded with cries of "asshole!" from below.

If this is how the nationalist self defence forces reacted to a call for a return to the old ways, you can picture how your average Japanese citizen felt.

RYUICHI SAKAMOTO is rumoured to be in the running for the role of Mishima, apparently strongly recommended for the part by David Bowie. One can't imagine Mishima being pleased with such a choice, for Sakamoto represents everything he detested about new Japan. Sakamoto embodies what Mishima sneeringly calls "the Cardin look"; that is the absorbing of softer Western styles and aesthetics.

For his part Sakamoto isn't overwhelmed by what Mishima symbolises either.

"Though it would be a good career move I don't see myself as Mishima," he asserts. "Mishima is too strong a personality and, if I did the film, I would be too closely identified with him, which I wouldn't particularly want. I don't like Mishima's aesthetics. But his novels do have a sort of attraction about them. Nevertheless I don't feel any identification with him at all."

Sakamoto's father, incidentally, edited Mishima's autobiographical 1949 novel *Confessions Of A Mask*.

THAT WESTERN observers are drawn to extremists like Mishima must be extremely irritating to more rational Japanese artists, for whom the war is as distant as it is to present generations here.

It is, of course, laziness on our part. Mishima makes it easy for us. He shrilly asserts what it means to be Japanese, he is as obviously Japanese as Mount Fuji, an intellectual tourist stop almost. But his identity problem was more a matter of nostalgia than a reflection of reality. Nevertheless, because his version was more powerful and more colourful – not to mention translated into English – than most others, it was easy to overlook the rest.

A more accurate if less colourful gauge is to be found in the domestic market arts, such as popular music. Here is an art created by those who were born post war and thereby unhampered by the struggle for a new identity following defeat. They were simply born new Japanese. They grew up with the Western influence, the American presence, the economic boom, the supremacy of Japanese technology. Whatever emerges from such a fusion is, for better or worse, representatively Japanese.

As Sakamoto explains later the Japanese art is filtering outside sources through their own sensibility, often improving on the original technique, if not always adding much that is new. The superficial similarity to Western pop is offputting, but during the past year and in the wake of Yellow Magic Orchestra, something more indigenous is surfacing. Nothing as yet, however, challenges the wit and fluency of YMO and its offshoots.

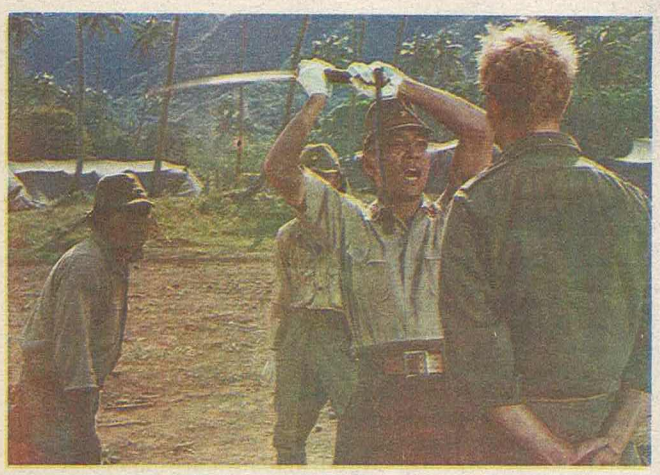
Here is a group of grand design, who astutely set out to conquer the world markets by giving the world what it thinks is Japanese – or at least Oriental. In other words they focused on themselves through Western eyes, dealt with the notion of national identity at one remove. Identifying Japan with new technology, they took synthesisers and computers and established techno pop as *the* national art form. Into this modern medium they programmed ersatz oriental tunes, schlock Hollywood scores and a persistent disco tic. And to seal the package they deliberately muddled a Japanese and Chinese dress sense.

All in all it was quite an extraordinary feat of juggling. They haven't as yet really succeeded in selling this odd Japanese essence abroad, but they have managed to palm it off on their countrymen! During the past five years they've become Japan's biggest attractions, though ironically they've only just scored their first number one single.

Individually, the three members of YMO pursue lines more idiosyncratic to themselves. Haruomi Hosono champions the techno pop ideal; Yukihiro Takahashi makes odd, engaging international pop records; of the three, Ryuichi Sakamoto's solo work strays farthest from YMO's original plan.

His soundtrack for *Merry Christmas Mr Lawrence* is easily the most distinctive thing he has done. Liberated from pop by the demands of the film, he draws on his classical upbringing to create an immensely moving, exotic music from a minimal blend of marimba like sounds, eddying strings and keyboards. Without it the film would feel somehow incomplete, for Sakamoto's music evokes the peculiar state of mind of the original book, the strange sense of loss and disappointment Mr Lawrence feels when the war is over and he knows the gap between East and West isn't getting any narrower . . .

NIP OVER



"Tell me, Mr Bowie, who is the prettiest pop star of all?" Captain Yonoi about to give Jacques Celliers a close shave.

RYUICHI SAKAMOTO plays opposite David Bowie in the POW drama* Merry Christmas Mr Lawrence, *the controversial new film by director Nagisa Oshima, which focuses on the violent clash of East-West cultures. As a member of the post-war techno pop phenomenon Yellow Magic Orchestra Sakamoto has dealt with the divide more satirically. Sakamoto taped in Tokyo by CHRIS BOHN

SAKAMOTO *NIP ON*

RYUICHI SAKAMOTO greets us with a slight bow and a handshake, welcoming us into the white, breezy hospitality room of his offices. His slight build belies the militarist figure he cut as Captain Yonoi in *Merry Christmas . . .* and the long floppy fringe he's presently sporting further softens that character's severe appearance.

He readily responds to any question, completing many answers with a slight witticism, yet one senses that a Japanese politeness – a winning trait – prevents him from saying what he might really think about some of the people he's worked with. At least publicly. Most interestingly, there are minor misunderstandings of nuance.

For instance, when I suggest his and YMO's music places quality before personality, so that the latter emerges from the former, he seems to take it as a criticism. Characteristically, he responds modestly . . .

PART TWO

NAGISA OSHIMA has commented how the young Japanese actors in the cast easily slipped into their wartime role as soldiers. Did you find yourself behaving like Yonoi?

I never really found myself identifying with the character, 'specially not his right wing nationalist aspect. I still have very large reservations about what Yonoi represents, which is pretty much diametrically opposed to what I, as a musician, might represent. But on the other hand because he is played by Ryuichi Sakamoto there is part of me in the character, creating something of a paradox . . .

Is there anything of Yonoi in you?

Perhaps an expression of anger or laughter in the interpretation, but that's about as far as it goes.

Did the film make real those wartime experiences to you?

On the contrary it made me much more conscious of present day Japan in relation to the West, rather than its past relationship. It was quite weird and very interesting how the actual theme of the film and the process of making it synchronised. Part of the story concerns itself with the lack of understanding between the East and the West. And on the set you had half and half East and West crew, both sets of whom were trying to understand each other's way of working; but at times there were breakdowns in that understanding, which overlapped with the feeling of the film.

Nevertheless, one did feel a certain change in relation to the people who made the film and the older generation who made the war! Some progress has been made!

WHAT KIND of culture did you grow up with?

One: There's not really a class system in Japan – in Japan 90 per cent of the population consider themselves to be in the middle income bracket. There are very few comparatively rich or comparatively poor people here, everybody's pretty much in the middle. From an income point of view my family would have been in the middle.

Two: It was almost like being in an American colony . . . I thought America was a pretty hip thing when I was a kid. As a kid I used to watch American war films on TV. The Yankee soldiers were always chewing gum, so I and my friends always used to say the reason the Americans won the war was because they had chewing gum!

The whole generation I was part of looked up to anything American. America became an object of desire and my myths regarding the US only started disappearing with the Vietnam war.

After Vietnam and disillusionment with the American experience what did you turn to?

It wasn't that I was disillusioned with America in toto, just the more conservative elements who waged the war. And I felt the same about those similar conservative elements in Japan, those elements I used to come up against in school (The Japanese education system is reputedly extraordinarily strict: don't argue, just do it); and later the university system and police power . . .

Most evident during the clashes and student demos of the late '60s, the pitched battles over the building of Tokyo's Narita Airport?

Not just in the '60s. It's always there. For instance when your average citizen or student or whoever tries to do what he wants, perhaps proposing something different from the government line or just wanting to do something different, the obstacle he or she comes up against is police power. It was that power the students wanted to get rid of then and now.

Of course, so long as you're being a good boy and not doing anything that might stick out you never see the police. Try anything different and they immediately clampdown.

Is this personal experience talking?

Yes, although I haven't seen any police lately!

Was entering pop music (some 10 years ago) in part defiance against your conservatory music background and in part defiance against those conservative elements you've described?

More in order to make a living! But certainly I used to listen to music in that way a lot. When I first heard The Beatles at the age of 12 I was really quite shocked. I was studying classical music at that time and was quite apart from pop music. But I was then very influenced by the . . . I don't know whether you'd call it ideology or what, but the hairstyles, ways of relating to other people, especially during the psychedelic period.

Psychedelia wouldn't have been such a mass thing in Japan, but those people who were influenced by it took to it in a big way. People were going off to the outlying islands or into the mountains to lead more nature-based lives.

I was fairly influenced by the hippy movement, but more politically, getting involved in the demonstrations over the new airport at Narita. It was here where the Left was more or less defeated – I mean, they built the airport! After that I became less interested in politics and more interested in women, and that's when I started going in to do sessions and stuff, earning easy money to pay for my *amours*, so to speak . . .

YELLOW MAGIC Orchestra seemed to have a strong idea of what they wanted. Has that always been so?

If anything it was the idea of what we wanted to accomplish, more than the music itself, which was clearcut . . . It was Hari's (Haruomi Hosono – YMO's mastermind) idea. He wanted to see a hit record in America by a Japanese band, which is why he asked me and Yukihiro Takahashi to complete the band . . . We never got the hit.

Making the technological and computer aspects central to both your music and your style gave YMO an aura of being at once very Japanese and very cosmopolitan.

We wanted to take the sort of technology people like Kraftwerk were using and place it into a more pop context. We'd also agreed on a policy ("which may be very Japanese" – translator Peter Barakan) of taking the bits we liked from the musics of the world and incorporating them into our own structure, which in itself is a sort of functionalism.

What of yourselves did you bring to bear on these elements to shape them into a music of your own?

The idea that both the elements we chose and the way we incorporated them would be our own individual colour. It wasn't a question of bringing in elements as they stood, but of filtering them through our own senses. We would take something out of our own mind's image of that music or whatever.

For example, all three of us had an image of the Peking Young People's Orchestra, which would be of these young Chinese kids sitting there terribly erect with their very short haircuts playing their violins. It was more the image, the idea of the thing than the thing itself, that we drew from . . .

Then, techno pop relates quite a lot to that structuralist idea of taking the structure, the movement apart and putting it all back together again.

With the most modern equipment available?

Ha ha.

So the Japanese quality lies in treating the world as an oyster, enjoying it and taking from it at leisure?

Well, to the present generation of Japanese musicians we do not have any roots. Almost everything is imported. Even those things you think of as Japanese – the domestic pop – come, in fact, from Korea. All the roots have been taken away, or in some cases the roots have been severed by ourselves, so the Japanese can't approach music in the same way as, for example, the Americans might do. To them it is a very natural thing to play rock and roll. But for the Japanese it is much more of a studied, technological sort of thing.

Rather than assume a saccharine sincerity, YMO chose to play up the studiousness, the technology and the work process?

That was one of the ways of producing individual colour in the beginning, yes.

Did you feature YMO's advanced equipment as a showpiece of your European tour set by way of ironic commentary on increased computerisation . . .

There was an emphasis on that sort of *high tech decadence* of the time . . .

Were you also intending a satire of Western stereotypes of the Japanese?

Very much so. We all used to fall about watching American films in which the Japanese featured were in actual fact played by Chinese! They'd always be rushing all over the place slapping great gongs! So that's the average American's view of the Japanese!? We really played on it by wearing red Mao suits which, of course, aren't Japanese at all, and by using hetetonic Chinese scales and all that sort of stuff, conforming to the typical western view of Japanese.

What with its anonymous functional style, YMO seems to be a subjugation of individual personality to a group identity . . .

You probably think that because you've also heard our solo LPs. It's not so much a case of subjugating what we want to do, more a matter of YMO and our solo careers being separate things. Some people think of YMO as being a commercialisation of what the three of us want to do, which to a certain extent is true.

But if you see it that way that puts an incredible pressure on us to do something really heavy and arty when we work alone! We don't need that pressure either.

I was thinking more along the lines of: Western pop sort of screams "ME! ME! ME!" at you, placing more importance on the personality than the record. With YMO and your solo work an individuality more naturally evolves from the work.

EAST TO 43

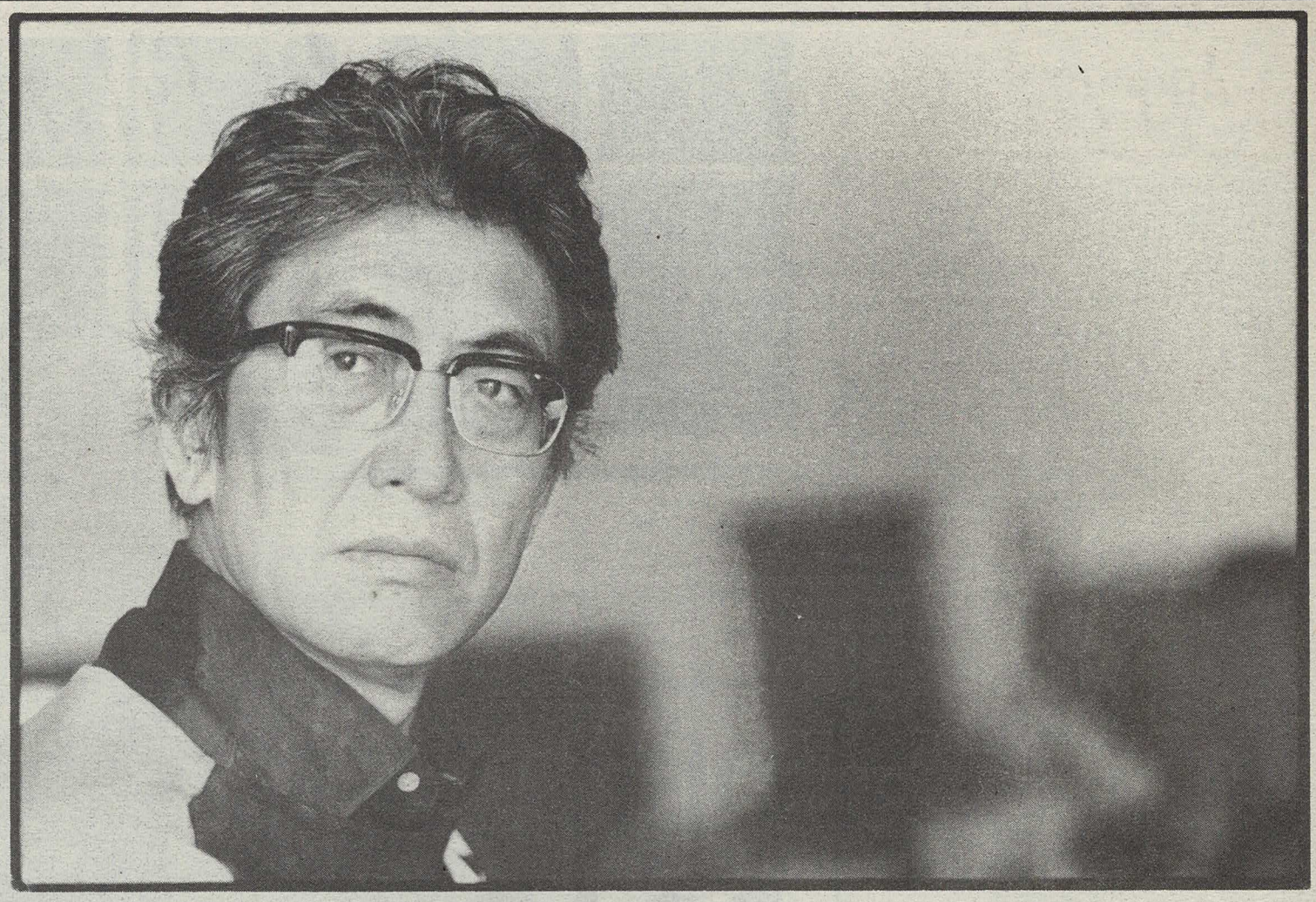
Frank Sinatra
Twenty Golden Greats
Barbra Streisand
Love Songs
Including: The Love Inside · Memory
No More Tears
You Don't Bring Me Flowers
Comin' In & Out Of Your Life
COMPLETE MADNESS
DIRE STRAITS
LOVE OVER GOLD
Luciano Pavarotti
The World's Favourite Tenor Arias
DECCA
DOLBY SYSTEM
BUY ANY PRE-RECORDED TITLE FOR £4.99 OR OVER
These are just a few examples of the wide range of cassettes available from Boots Record Departments. So whatever your taste in music, buy a pre-recorded cassette from us costing £4.99 or more and we will give you, absolutely free, a Sony BHF C90 Tape worth £1.45.
...AND GET THIS FREE!
SONY
NEW CASSETTE
BHF 90
135m COMPACT CASSETTE/CASSETTE COMPACTE TYPE I (NORMAL) POSITION
SONY BHF 90
Boots
THE BEST FOR MUSIC
Offer ends 10th September 1983. Subject to stock availability.
Prices refer to Great Britain and may not apply in the Channel Islands or Northern Ireland.

Collect £250,000 and advance to Mayfair.

A £5 start gets you in the draw for our top monthly prize. Ask about **PREMIUM BONDS** at your Post Office.

The least you get back is what you put in.

Nagisa Oshima is the Japanese director who shocked the West with his hard sex classic* Ai No Corrida. *In his new film* Merry Christmas Mr Lawrence *he has David Bowie brutalised in a Japanese POW camp. Here, one of the world's top five directors is profiled by CHRIS BOHN.



"THERE ARE many tapes of oppression and I have depicted a different aspect in each of my films," asserts Nagisa Oshima. "One film would depict oppression stemming from poverty. Another would deal with oppression within old traditional families; then there's oppression incurred through anti-government activities and out of that the oppressions stemming from the defaults inside those activities . . ."

NAGISA OSHIMA'S own glib coda to a restless and tempestuous career-in-progress belies both the arousing nature of his films and the stirs they've often created.

In the course of 22 films he has fielded no end of snubs and jibes – opportunist, relentless self publicist, pornographer, trouble maker – all of which he might readily accept as tributes to a far reaching cinema aesthetic that incorporates the activities of observer, commentator, catalyst, provocateur, theorist and storyteller.

My own introduction was a blind date with his *Death By Hanging* (1968) some ten years ago. Love at first sight!

Here was an experience as enthralling as your first Fassbinder, Godard, Syberberg or Scorsese! A film whose radical thrust came as much from its exciting and exacting restructuring of form as its content.

Its opening is quite simply stunning. A talkover recites statistics about the Japanese yen for capital punishment, while a floating camera draws in on a prison, cutting to death row etc. The sober voice asks, of those who voted for capital punishment how many had actually seen an execution?

For the benefit of the ignorant the camera and commentator graphically outline the grotesque ritual right up to the point where the victim, a Korean, is dropped. Only, he survives.

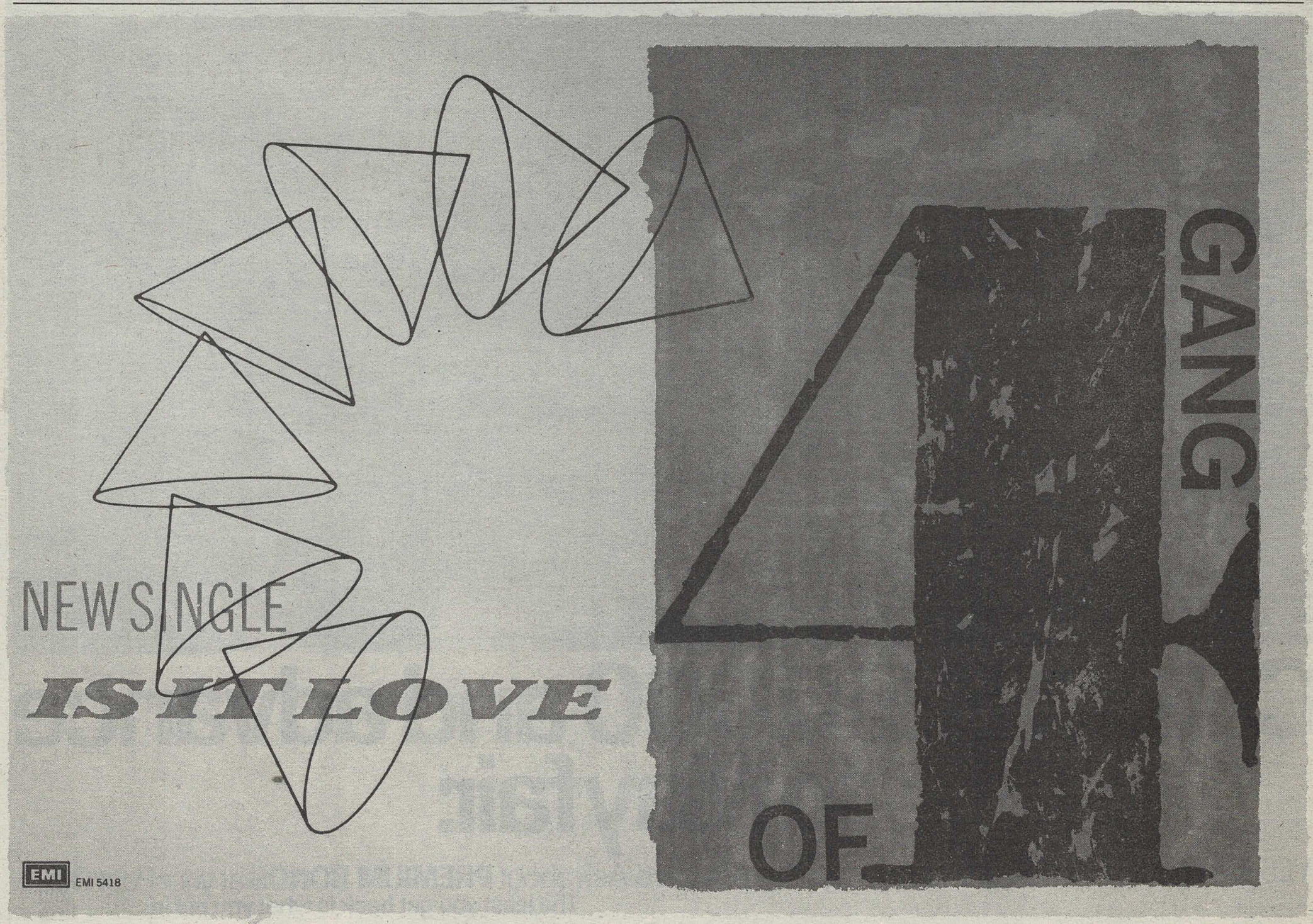
And in that whoosh of relief the film's tone gratefully switches from sombre documentary to black, bilious farce, while the prison authorities re-enact the condemned man's crimes – murder and rape – to remind him why he has to die.

FROM THE rapid farce, interspersed with chapter headings and fantasy sequences, emerges those details of the Korean's upbringing and the unspoken Japanese racism towards the Korean immigrant community which might have shaped his criminal activity.

Death By Hanging proved to be an excellent port of departure, incorporating as it does the recurring themes of sex, crime, sex-crimes and matters of national identity in Oshima's work. Its radical shape anticipated the remarkable *Diary Of A Shinjuku Thief* – '68 reflections on sexual frustration and social unrest – and the phenomenal *The Ceremony* – Oshima's most rigorous examination of what it means to be Japanese, conducted in flashback through the eye of a timid ex-baseball player trying to reconcile his troubling traditional roots with the present.

But, of course, Oshima is best known for his Franco-Japanese production *As No Corrida/In The Realm Of The Senses* and its sequel *Empire Of Passion*.

The first is an explicit, clammy and claustrophobic account of a sexual passion so



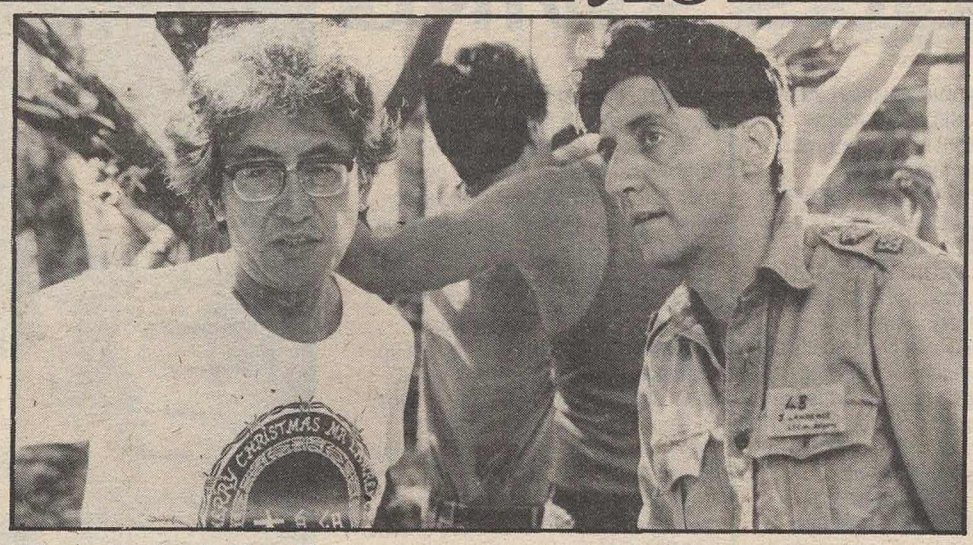
treatise on a bawdy film maker

overwhelming it becomes anti-social and even rebellious, in that it keeps the two lovers – too deeply involved in their own game of death – from participating in the wargames outside.

Most of his films, however, are virtually unseen here. They'll be shown for the first time in Oshima retrospectives in Edinburgh and, later, in London. His late '50s youth movies should form a neat contrast with the romantic American rebel or morally outraged hooligan pictures of the time, for his feature delinquents pressured into nihilistic positions by a society totally unable to determine degrees of crime. I'm sure they'll be as analytic and ostensibly dispassionate as his later films, but it'll be obvious where his sympathies lie.

"Those delinquents or anti heroes did reflect my own attitudes," Oshima, a former student activist, confesses. "I was perhaps one of them. Well, of course, I was never a juvenile delinquent, but as an oppressed being I shared their feeling."

You'll fondly recall Oshima from various Cannes festival TV reports this Spring as the figure sporting a sweatshirt emblazoned *The Oshima Gang*.



Oshima and Conti on the **Merry Christmas** *set.*

THE NAGISA Oshima we meet in his homely Tokyo office is far more reserved. Then, contradictions easily crystallise round Oshima. A character of many faces.

In the West he is Nagisa Oshima, the radical filmmaker. But in Japan pre-Merry Christmas he was better known as a TV personality, an advisor on people's problems and commentator on bizarre bits of news. He even crops up in an ad dressed as a schoolboy carrying a butterfly net!

Despite his professional talking head status, he proves a reticent interviewee, though always charming. Moments of mischievousness, however, still surface. On the effectiveness of the allies' postwar censorship of the Japanese warrior instinct, he responds: "On a superficial level they abolished those things. But we'll have to go to war once more to see whether or not it is still there!"

MERRY CHRISTMAS Mr Lawrence may not generate the experimental excitement of his earlier work, but it is still an immensely absorbing and illuminating film. And as the first ever English-Japanese coproduction its release marks a groundbreaking event.

It was produced by Jeremy Thomas, responsible, too, for Nic Roeg's *Eureka*. That film's writer Paul Mayersberg put the final polish to Oshima's script, itself a telescoping of Sir Laurens Van Der Post's POW novel *The Seed And The Sower*. What a strange project!

Here is a self described extremist director preoccupied with the matter of national identity, this time focusing that obsession through the eyes of an eccentric conservative English knight!

"The film was about a clash of two cultures," asserts Oshima. "It *had* to be an international co-production. And here was an interesting novel written by a Westerner which depicted the Japanese accurately and with understanding. I wanted to take what the Westerner saw and view it again through Japanese eyes."

The casting was equally odd: Bowie, Takeshi, Sakamoto – three non-actors in the main roles

"I like to use non-professional actors," says Oshima. "Professional actors tend to lie, non professional actors don't."

Why Bowie? Apparently, Oshima saw him play *The Elephant Man* on Broadway.

"Well, out of those non professional actors I like to use singers. Singers have a certain charm, which is one of their attractions . . .

"Bowie was the first person to be cast, because he's playing the most important character in the film – Jacques Celliers. He is a character who a Japanese Officer becomes infatuated with. You must remember that to the Japanese a prisoner of war is not only his enemy, but someone to be despised. A Japanese soldier was then trained to commit suicide rather than get caught.

"So Celliers, a prisoner of war and thus someone to be despised, had to be a most wonderful person for a Japanese soldier to be attracted to him. This is why Bowie was chosen.

"Bowie had in him elements of strength, beauty, purity and a sense of guilt, all of which helped make up the character of Celliers."

Did he enjoy the idea of having a Western pop star and Eastern pop star Ryuichi Sakamoto playing opposite eachother, for whatever extra sexual tension that might bring?

"Once Bowie was cast I had to have someone strong enough to fight him and Sakamoto just happened to be that figure. But in retrospect it was interesting in having those two pop idols playing opposite each other."

The casting certainly paid off at the box office. With three major draws in comedian Takeshi, Sakamoto and Bowie, *Merry Christmas . . .* has become Oshima's most successful film in Japan.

THEN, OSHIMA has always been in tune with the changing times.

A graduate of Kyoto University, he was embroiled in the first wave of student protests over the Japanese American security pact, which culminated in 1960 with its renewal. Though his emphasis shifted to sex and crime in the '60s, through which he channelled a broader concern with the subtle (or otherwise) repressions operating within Japanese society, the radical tone of his films still reflected the upheavals of the decade.

He is disconcerted, if not surprised, by the silence of the '70s, which followed the defeat of the student movement – crushed more by its internecine strife than the opposition – at the pitched battles over the building of Narita Airport.

"It is good to be anti something," contests Oshima. "When you are anti something you are searching for your identity and when you confront that object you begin to find it. The reason why there is no anti anything in this era is because people don't want to find their identity. Nobody wants to go out of their way in this era, and this is why this era lacks creativity.

"Creativity starts with confrontation. That there is no confrontation or search for identity explains why this era is not really one of flourishing creativity."

Hasn't the post war identity crisis been solved? Or has it been dissolved in the affluence of present Japan?

"The reason that there is a crisis in Japan now is that there is no identity crisis and that in itself is a crisis," laughs Oshima. "Financially we're very well off, so in that sense we're very fulfilled. But on the other hand everything has to be decided by America. So this sense of powerlessness towards America is balanced by a feeling of self fulfilment and that in itself has lifted us up. We're floating in that ambivalent atmosphere."

In terms of film finance – even in affluent Japan – a director is only as good as his last film. Oshima, one of the world's top five filmmakers, has often been held back by the problem of funding. Five years lapsed between *Empire Of Passion* and the making of *Mr Lawrence*.

That film's success, however, ensures Oshima will be popping such ambivalent balloons for some time to come.

Thanks to Kuniko Usui for translation.

JOE JACKSON
COSMOPOLITAN

THE NEW SINGLE
(FROM HIS FORTHCOMING ALBUM)

A&M RECORDS

STICK 'EM UP AND LISTEN TO YIP YIP COYOTE ● STREET LIFE IN FOCUS ●

PRAIRIE DOGS SWING

"WHAT'S YOUR name?"
"Fifi."
"Where's your heart?"
"In my boots."
"What's your job?"
"PIONEER GIRL!"

Well, that's the pre-set banter done with, so away we go with Carl (guitar), Fifi (vocals), Volker (drums) and Eg (bass), collectively known as Yip Yip Coyote, the best group name I've come across for ages.

As you can probably gather from the photo and the moniker, the Yip Yips are cowboys and cowgirls. They sing songs of the wild West, about wagon trains and saloons, about yearnings for adventure and the will to survive. And in their stetsons, fringed shirts and spurs they dress very much to fit the part.

But what is more important Yip Yip Coyote play the music to back all of their imagery up. Superficially they could be called a country and western band, although the accent is definitely more on western rather than country. However, a modern dance tint (shades of Bow Wow Wow) makes them a very strange concoction indeed.

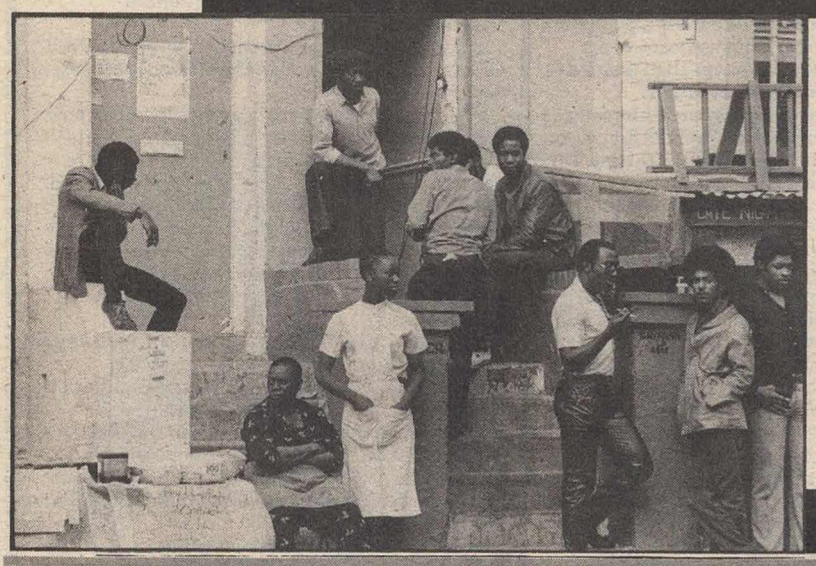
"Straight C'n'W fans will probably think that we're rock, but I think we're more how that music should have developed instead of how it actually did, in Nashville for instance," informs Fifi. "We're gunfighting music," adds Carl.

When I first heard of the band several months ago, I must admit that I had my misgivings. They smacked of a 'formula band', a quick attempt at creating a trend with their cowboys replacing Adam and co's Indians. And in the final analysis a trend may well happen; cowboy gear down the Kings Road is a fast growing seller and Yip Yip Coyote could just be the band to popularise it on a national scale.

However, any notion of Yip Yip being contrived over and above the usual rock'n'roll silliness was wiped away when I accidentally bumped into them at a recent ICA bash. They came up with some of the most sparkling and zestful music that I'd heard for a long time. They were happy and enthusiastic about their whole over-the-top set up, sending it up as much as pushing it down peoples' throats. In the end they had me at the front doing a mutant version of the hoedown along with the rest of their fans.

So, why the total immersion in cowboy chic? Ex-Chef and Lucky Luke lookalike Carl Evans explains: "It's a progression from rockabilly, which we liked a lot. We just went back to the roots of that which was the western

Cowboy chic modelled by (left to right) Volker, Eg, Carl and Fifi.



A UNIQUE study in ten different methods of casually pretending *not* to notice there's a photographer around . . . This is the pic, taken at Notting Hill's 1982 Carnival, that won a first prize placing for Leon Morris (a frequent *NME* snapsman) in the Lifestyles category of the recent GLC photography competition, *London: A City And Its People.*

ANNABEL LAMB

ONCE BITTEN
WAS HER FIRST ALBUM...

"The most impressive debut album I've heard for a long time".
THE STANDARD 10.2.83

"She transcends the accepted limits of female vocalists... Annabel Lamb is a talent to be cherished".
SOUNDS 23.2.83

"...exceptional record".
THE TIMES 5.3.83

"My God, what songs! In three minutes she can convey guilt, anguish, love, sex, despair, and loneliness".
SOUNDS 26.3.83

...RIDERS ON THE STORM
IS HER HIT SINGLE
ON 7" & 12"

12" VERSION INCLUDES FREE POSTER!

A&M RECORDS

GARY BYRD GETS HIS MESSAGE ACROSS ●

look. I haven't researched it at all, I just use all those ideas about the West that you have when you're a kid. They come from years of watching Saturday matinees.

"My songs are all about survival, fighting injustice, compassion, courage and conviction. I like to write romantic lyrics and I don't write them directly as though we are living in the West of the 1880s. We don't pretend and we don't put on false American accents."

They don't really need to. With extremely catchy but slightly hard boiled songs such as 'Red Bandana', 'Pioneer Girl' and 'Wild West' Yip Yip Coyote — now signal to IRS — create a charming — and stylish vision that could entrance the nation.

RICHARD NORTH

Gary Byrd — gold medallist in the rap marathon

THE NEW CROWN PRINCE OF RAP . . .

Just who is this smartass DJ who reckons he can whack out a ten minute, 12"-inch-only single that raps a slick gospel of racial-cum-universal pride, allied to a smooth Wonderised pop track – and then watch the whole show sail into our sunstruck top ten?

It transpires that in person Gary Byrd – a sometime journalist himself and an old hand at the publicity gab – is a conversational match for his vinylised repartee. 'The Crown' is, at ten minutes 35 seconds, the longest unabridged hit single we've ever registered; but why 'The Crown'? With rap apparently a spent hitmaking force, how has this record suddenly clicked?

"The only thing that seems outside the usual stuff — of it having a particular dance groove — is I think in Britain especially the words 'The Crown' have a greater meaning than anywhere else in the world. It's a responsive chord here. Maybe it makes a palatable sort of curiosity for people."

I'll call the Palace for comments later. Personally I would select Stevie Wonder's faultless ear for a nagging pop melody as the principal scoring force here. And we are suckers for a good anthem: 'The Crown' is zippy enough to make the fingerpop grade and sufficiently vague to sidestep any heavy racial manners. It's an instant definition of pop-rap (which American radio has so far ignored — it's too long for their programming).

"People don't hear the words at first. Lyrics hit home in a phasing process — you hear the groove, the melody, then words start to pop out. The story unveils itself. Early Motown songs are like that. But ten minutes is about it! After that attention goes *off*."

Well Gary, Stevie plays most of the instruments, he wrote the music, he sings on it and he produced the whole shot. How do you apportion the credit?

"It was a working-together process. I've approached my recording with my own vision — I'm choosing the direction because I'm choosing the work of a particular producer. From the creative point of view I feel fulfilled enough in selecting that work. Stevie asked me if it would be OK if he sang the middle verse and I was delighted.

"It's specifically a collaboration. Perception-wise I don't have a problem over that. There is an intense interest over who Gary Byrd is, not who's this guy who raps on a Wonder record."

Fair enough. Wonder might not have been overly picky about some of his recent collaborators (Charlene?) but at least Byrd has resilience.

The fact of it being a 'belated' success for rapping is something else he's ready to refute, offering a comprehensive history of how rap grew out of DJ styles in the late '50s early '60s and has stuck around ever since. Maybe, but as a significant pop trend its heyday was brief. Is the instantaneousness of rap ever truly suited to the oft-heard hit record?

"I disagree that rap is limited to the rhythmic thing," he says. "It's more. Take Gil Scott-Heron — I don't think there's any doubt that his very wide audience appreciates his use of the spoken word. I think it's a question of the intent of the performer. The type of work that 'The Crown' represents — there the issue is what the work can be used for. 'The Message' will survive much longer than 'Rapper's Delight'.

"There should be a level of communication that makes it sustain itself. Rap *can* transcend its first context."

A lean, earnest man, Byrd is on both sides of the fence. A DJ for years, an occasional recorder with the G. B. Experience, a previous lyricist for Wonder ('Village Ghetto Land', 'Black Man'). 'The Crown' is the first production for Stevie's own label, Wondirection. Can he claim to be excited by the mainstream of black music as it is now?

"Well . . . no, I can't. I think the *possibilities* are exciting. There's been a reduction in the quality of the craft of the people who are coming in — it's a dangerous time to be a new songwriter, because it's so easy for the technology to do the work for you. I don't hear as many memorable songs. Sometimes I'm playing a stack of new records and I'm saying — something's *wrong*.

"But if the technology is better, and people can approach it with that real sense of craft — you're going to hear it better than you've ever heard it. The potential *has* to be there."

'The Crown' is no masterpiece, but it makes an appealingly offbeat summer hit. Byrd has plans for an EP next, or maybe an album with a crew of guest vocalists. And a dawn chorus of British commuters is going to work humming "*We wear The Crown*. . . ."

RICHARD COOK

PALAIS SCHAUMBURG

HOCKEY

PALAIS SCHAUMBURG

7" PASCH 1
12" PASCH 112

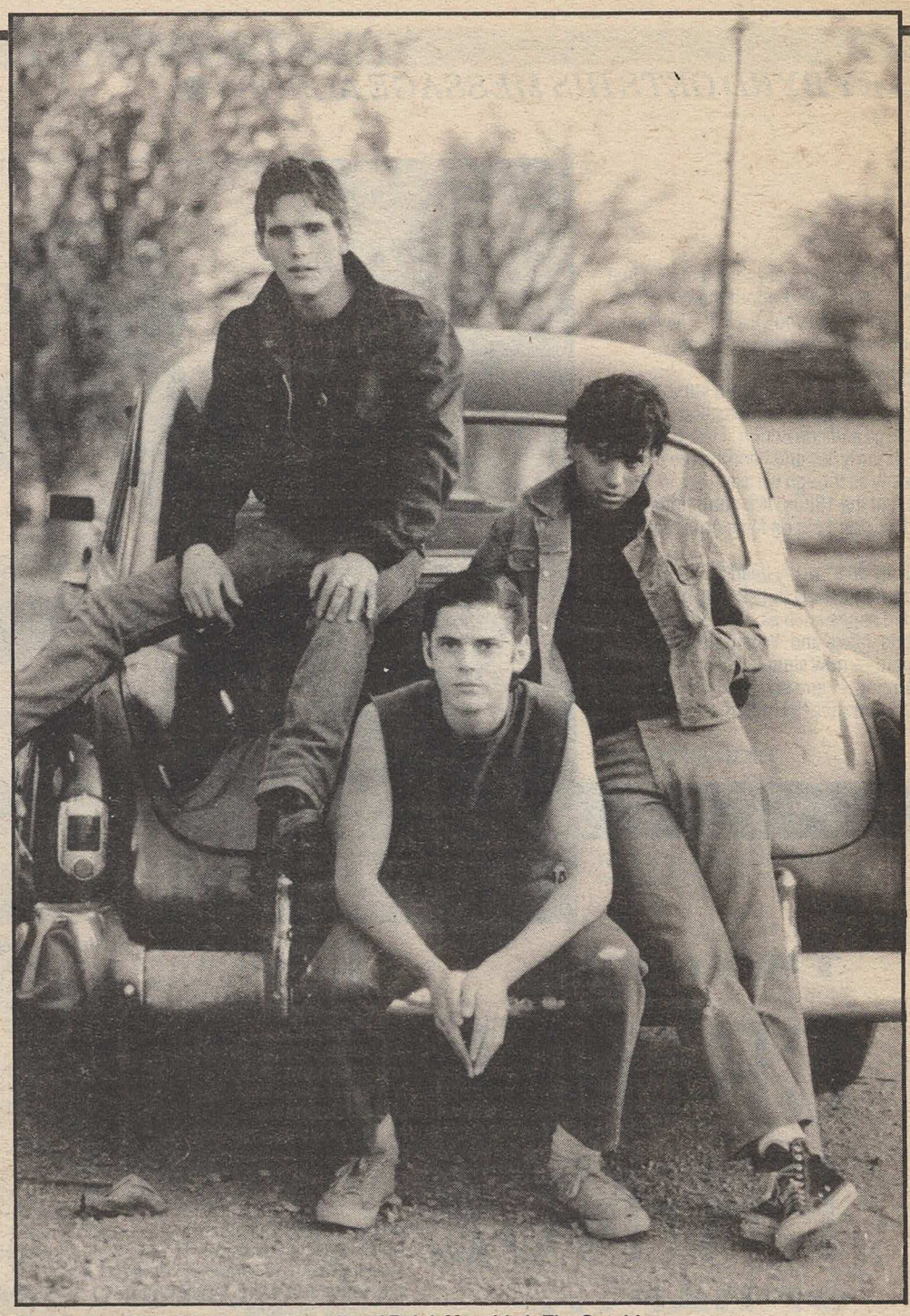
phonogram

PARLEZ VOUS SCHAUMBURG?

mercury

AU REVOIR, AUTEUR!

The teens they are a-changin'—and Tinseltown must recognise the fact. ANDY GILL reviews two new youth movies from America, and looks at the current state of play in Hollywood.



Above: Matt Dillon, C. Thomas Howell and Ralph Macchio in **The Outsiders.**
Below: Mathew Broderick and Ally Sheedy in **WarGames.**

The Outsiders

DIRECTOR: Francis Ford Coppola
STARRING: Matt Dillon, C Thomas Howell, Ralph Macchio, Diane Lane, Leif Garrett, Emilio Estevez, Patrick Swayze, Rob Lowe (Warner Bros)

WarGames

DIRECTOR: John Badham
STARRING: Matthew Broderick, Ally Sheedy, Dabney Coleman, John Wood (UIP)

THE MOST cursory of scans down the list of all-time biggest-grossing movies tells a tale which even the infrequent cinemagoer can grasp: the '70s and '80s (thus far) have been boomtime at the box office. Only those hardy perennials *The Sound Of Music* and *Gone With The Wind* challenge the complete contemporary domination of cinema's Top Thirty.

A more detailed perusal provides a couple more pointers as to what makes a film financially successful. One is that Science Fiction, after years out in the cold, is now the most bankable genre of them all; the other, equally important, is that only movies aimed at the 15–25 age group stand any chance of hitting *really* big. Old folks just don't go out these days.

These facts have not gone unnoticed in an industry which is, essentially, a gamble. There's probably no quicker way to make a fortune today, but the best way of ensuring success is to pack your production with big names on both sides of the camera, and ladle on the special effects when possible. This costs a lot of money, of course, and as budgets have soared, so have the risks. There's probably no quicker way to lose your shirt today, as well.

One consequence of this is that movies today are just as likely to start from an assessment of market potential as from an original idea or script—in fact, the *less* original the script, the better, judging from most of Hollywood's output these past few years. Another is that even when completed, the high cost of prints, advertising and distribution may prevent a film ever getting a release. Most of all, though, these financial considerations mean that any film which sees the light of day is likely to have undergone the most stringent of market research scrutiny, with pre-release previews, last-minute alterations and the like. And since only the young go to the flicks, the final product is, as like as not, going to be a teen picture.

Teen movies come in several different forms, but all have kids for heroes: *E.T., Star Wars, Grease* and *Saturday Night Fever* are the best-known in their genres, and even *Raiders Of The Lost Ark* and the *Superman* trilogy have kiddie-comic good guys to the fore. Less bankable, but still good bets, are high-school comedies like *Fast Times, Porky's* and *The Last American Virgin*—actually little more than old Frankie Avalon/Annette Funicello beach party movies updated to include easy sex and drugs—and teen-gang outings like Walter Hill's excellent *The Warriors* and Phil Kaufman's underrated *The Wanderers*.

Francis Coppola's *The Outsiders* belongs to the latter gen. , but, as might be expected from a man who seems unable to make an ordinary movie, it's quite different. "I wanted to make a movie about *youth*, and about *belonging*, belonging to a group of people with whom you made identification, and where you felt real love," Coppola has said. "Even though those boys were poor and, in a way, insignificant, the story gives them a kind of beauty and nobility. *The Outsiders* takes place in an enchanted moment in time in the lives of all those boys. I wanted to catch that moment; I wanted to take those young street rats and give them heroic proportions."

The first part of this 'Declaration of Principles' could hold for any teen-gang movie; the latter part, however, could only apply to Coppola's.

Differing from most teen-gang affairs in its rural (Oklahoma) setting, *The Outsiders* tells the story of a group of no-hope "greasers" engaged in endless conflict with the middle-class "socs" (pronounced "soshes") from the other side of those legendary tracks—the typical tale of drive-ins, stand-offs and all-out rumbles. Head greaser Dallas (Matt Dillon) is the tough cookie hardened by prison and cynicism, essentially a nice guy but surrounded by an aura of inevitable doom; little Johnny Cade (Ralph Macchio) is his opposite, the confluence of heart and deprivation; the third main character, Ponyboy (C Thomas Howell), youngest of the three Curtis brothers, stands somewhere between these two, the point at which (it's hoped) the audience will "relate" to what goes on.

Out late at night together, Ponyboy and Johnny are attacked by a gang of socs in a playground; to save his friend from being drowned, Johnny stabs a soc to death. Afraid of both reprisals and the law, they run away and hide out in a barn on the outskirts of another town, where they and Dallas display great bravery in rescuing some small children when the barn burns down. The three return home as heroes, Johnny to hospital and Dallas and Ponyboy to the daily round of hangin' out and rumbles.

That's almost all that happens, and it's not a lot. Coppola, working from S.E. Hinton's novel, has substituted style and atmosphere for action, concentrating on the luscious amber ambience of the Oklahoma countryside and details like smoke drifting cross-screen at a rumble (where'd it come from?). The major cinematic metaphor is the gorgeous Oklahoma sunset, meant to represent the transience of youth (a short moment of beauty which quickly dissipates), an image compounded by constant reference to the Robert Frost poem *Nothing Gold Can Stay*. All very beautiful, but so what?

Perhaps it's not *too* surprising that the director of *One From The Heart* should attempt a teen movie rooted in style rather than action; but where that romance could make it on the sheer extravagance of fantasy, and be appreciated by an audience attuned to such considerations, *The Outsiders* seems a curious miscalculation. A lingering sunset shot may be lovely, but it's hardly likely to hold the attention of a Pepsi-chugging, popcorn-chewing kid whose responses have been moulded by the cheap fast action of TV. And all those corny widescreen close-ups of young faces lit in gold and brown, intended to give heroic, mythopoeic proportions to the characters, simply lend a homo-erotic tinge completely at odds with the proceedings.

The Outsiders is an odd, dissatisfying *adult* film, as sweet and insubstantial as meringue where triple-thick milkshake's the order of the day. A movie for social workers, not their charges.

The same could hardly be said of John Badham's *WarGames*, a film likely to boil the blood of any adult worried by their offspring's addiction to the more leisurely manifestations of new technology. And where *The Outsiders* is situated in some

ON THE BOX

THURSDAY AUGUST 18

Bewitched. Darrin finally gets to meet Endora. Agnes Moorehead's make-up seems to still be an integral part of contemporary image-making, so there's an argument for you next time you're caught watching this harmless fluff. **(C4)**
The Go-Between (Joseph Losey 1971). The ruination of youth mercilessly scrutinised by Losey. Julie Christie and Alan Bates use Dominic Guard to transmit their messages of love only to let careless tragedy sweep them all away. Losey's eye for the unthinking wickedness of humankind has few parallels in cinema and it's disgraceful that nobody has released his recent *The Trout* over here. **(BBC2)**
Lou Grant. Lou pays a trip to his hometown. You can't go home again. **(Thames)**
Goldie And Kids: Listen To Us. Goldie Hawn chatters away to schoolchildren about love, life, the pursuit of divorce...unfortunately Barry Manilow comes along to sing some songs. Sublime kitsch and doubtless unmissable. **(C4)**
Portrait Of A Legend: Frankie Valli & The Four Seasons. Conventional biog/interview with the famous tonsils. **(Thames)**

FRIDAY AUGUST 19

Switch. Three generations of black stuff: New Edition, Victor Romero Evans and the great Edwin Starr are alive and well and in the studio. The Specials, Carmel, JoBoxers, ABC all on video; Spandau (again?) do 'Gold' on film. **(C4)**
We're No Angels (Michael Curtiz 1955). Three cons escape Devil's Island and come to the unlikely rescue of a poor French family. Soft and snuffly but there is some good offbeat playing by Humphrey Bogart and the excellent Aldo Ray. **(Thames)**
To Trap A Spy (Don Medford 1965). Napoleon and Illya have to escape an asylum after being commited for talking into their pens *(You're not making this up, are you?—Ed.)* **(BBC1)**
Make Me Laugh. A feast of embarrassment with Bernie Winters and Janet Brown. **(IBA)**
The Young And The Damned (Luis Bunuel 1951). I think the key to approaching Bunuel is not to take too much of his work too seriously. The scourge of church, state, authority etc he may have been but it's not quite the relentless barrage of assaults on everything that received wisdom suggests of his films. He was an exemplary storyteller and a compassionate and rather sad man too; and his last films are not so much scathingly witty satires as gentle and often rather foolish revisions of his earlier creations. Having said that, one should recall that this was the director whose first action was to film a human eye being sectioned by a razor. *The Young And The Damned* (better known as *Los Olvidados*) is one of his grimmest films, too: a pitiless study of delinquency in Mexico of which *Pixote* was a somewhat shameless variation. Opens a ten-week season which will include many milestones (though not, alas, what's probably his best film: *The Exterminating Angel*). **(BBC2)**
Lady Killer (Roy Del Ruth 1933). James Cagney moves from moviehouse usher to hood to Hollywood star in a picture smart enough to see yourself in. Mae Clarke gets dragged out of bed by her hair; a crew of Warners bit players gabble their lines. A treat. **(C4)**
Mr Moonlight. A terrifying profile of Frankie Vaughn. With chilling authority he explains why he's great and what's wrong with all of us and why it could so easily be put right...salutary. **(BBC2)**
The Magus (Guy Green 1968). Farcically mishandled version of John Fowles' book, reducing the original fantasy to cheap mystery. Anthony Quinn, Michael Caine, Candice Bergen. **(BBC1)**
Boris Karloff Presents. The old master plays *The Incredible Dr Markesan*. **(C4)**
Jazz On Four. Once again I must castigate this disappointing series. Why is Larry Coryell being allowed to appear *again?* **(C4)**

SATURDAY AUGUST 20

The Vintage W C Fields. A scrapbook of many of Fields' finest routines, from silents to talkies, golf, snowstorms, fatal glasses of beer, dentistry, pool and Margaret Dumont. 'OK by me!' (A. Gill) **(C4)**
Hellfighters (Andrew McLaglen 1968). A Western in the oilfields by any other name. John Wayne orders his milkdrinkers to put out them thar blazes; Katherine Ross looks slick. **(BBC1)**
The Rockford Files. Jim sorts out an arms smuggling group. **(BBC1)**
The Mummy's Hand (Christy Cabane 1940).
House Of Dracula (Erle C. Kenton 1945). You've drunk the 16 pints? Now take a midnight hoot at these unholy dribblers. Another Mummy wakes up and spends his time dodging two thousand years of back rent due on his pyramid, while at Drac's gaffe The Wolfman and Frankenstein's monster turn up *again*. Some partycrashers just won't quit. 'Horror' films. **(BBC2)**
The Paradine Case (Alfred Hitchcock 1947). An intricately spun mesh of character is the main fascination of an untypically 'actorly' Hitchcock movie. With a lot of action confined to the courtroom—tough barrister Greg Peck falls for dangerous defendant Alida Valli while judge Charles Laughton looks balefully on—the director set the cameras to stare at faces in long takes to reveal every tic. A tense and harsh film. **(C4)**
The Passage (J. Lee Thompson 1978). Cheap war garbage with expensive cast: Anthony Quinn helps James Mason dodge evil Nazi schweinhund Malcolm McDowell. **(LWT—donnerwetter)**

SUNDAY AUGUST 21

Forsaking All Others (W S Van Dyke 1934). A gold seal comedy from a splendid Hollywood year. Clark Gable meets up with the jilted Joan Crawford and takes a wisecracker's revenge on Robert Montgomery. **(C4)**
Strategic Air Command (Anthony Mann 1955). James Stewart keeps the peace by flying B36's. Some hope. Cold War entry of fearful reality. **(BBC1)**
A Fine Romance.
Potter. Middleweight snooks at the bourgeoisie that can be funny in spite of themselves. *Potter* was splendid when Arthur Lowe was in it; *Romance* jitters between recognisably amusing and merely fey. **(C4/BBC2)**
The Scarecrow (Jerry Schatzberg 1973). A film of poor reputation that deserves another look. Al Pacino and Gene Hackman hitch from California to Pittsburgh—or so they hope. The ill-starred journey is sustained by two superb performances and explosive, improvisational direction by Schatzberg but something goes wrong at the end; anyway, a tough and engrossing picture. **(BBC2)**

MONDAY AUGUST 22

Here's Lucy. A woman with a voice like a thousand klaxons goes to visit Jack Benny. **(C4)**
The Roaring Twenties (Raoul Walsh 1939). When the '30s ran out, so did the gangster picture. Warners gave it a last gasp by hiring Walsh to direct the meanest and most violent of all of them. Cagney and Bogart are the two buddies split apart by prohibition rivalry in a bloody essay on torn friendships, directed at whiplash tempo. The

CONTINUES PAGE 33

SILVER SCREEN

indeterminate age (the '60s?) which is only definitely The Past, *WarGames* is bang up to date, as close to the cutting-edge of contemporary culture as a movie can get.

Badham, who obviously knows a thing or two about teen tastes — he directed *Saturday Night Fever* — has taken the debut screenplay of Lawrence Lasker and Walter F. Parkes and made what is probably the most perfectly *targeted* movie of all time, combining as it does a teen hero and heroine, computers and computer-gaming as an integral plot device, and the prospect of imminent Armageddon, all wound into a tightly-coiled plot which fairly dashes along.

A young computer-freak, David (Matthew Broderick), spends all his spare time messing about with his machines, to no particular end. He hasn't yet figured out how to turn his obsession into a career, and uses his computer mainly for games, with the occasional bit of mischief thrown in, like tapping into the school computer via his phone modem (a device which links computers down telephone lines) to alter his Biology exam grade from an awful F to an adequate C, and that of his young love Jennifer (Ally Sheedy) to an amorous A.

Things start to happen when, searching for a software company's number so he can tap their upcoming range of games, he accidentally stumbles upon the Defense Department's wargame simulation system. Innocently believing the range of games displayed — from small-scale tactical engagements to full-blown biochemical warfare, and beyond — to be a mere home-computer fodder, he starts in on this boffo game called 'Global Thermonuclear War'.

By the time he realises this game's not just for fun, he's way out of his depth, unable to stop the master computer — a big gunmetal grey art deco affair bedecked with the requisite myriad flashing lights, known as "WOPR" — playing out the game automatically. And even if he could, he's got the FBI and others on his tail, and closing fast. Things look a little bleak for Life As We Know It . . .

It gets rather complicated from this point on in, with the mood of the film changing from breezy light-heartedness to a combination of deathly seriousness and pantomine farce as the cartoonish military men and computer experts slip on banana-skins every way they turn. *WarGames* is pitched midway between the comic nightmare of Kubrick's *Dr Strangelove* and the cautionary melodrama of Lumet's *Fail Safe*, though nowhere near as affecting as either; this is, after all, a movie aimed at kids, and the balance between terror and adventure is adjusted accordingly, the easier to let the moral slide down.

Though hardly one of the more *artistic* films you'll see this year, it has to be admitted that Badham's made one of the most engrossing action flicks for quite some time, despite the fact that most of the action takes place on computer screens. This is only as it should be, of course: the next world war will be played out, not in tanks and ships containing men with guts and grit, but in sterile blue-grey blips and marching pixels on some screen. Heroes will have no place to play. The medium here, to paraphrase a cliche, well becomes the message.

WarGames, I believe, has already made more money in America than *The Outsiders*. This tells us more, I think, than the obvious fact that John Badham can make a better teen movie than Francis Coppola. It tells us that, for better or for worse, the age of the *auteur* is over, to all intents and purposes.

Coppola's dream of Zoetrope Studios turning out pictures stamped with personal style has turned out to be just that — a dream. Hollywood movies can no longer be just personal statements; in an industry based on "bums on seats", the owners of those bums must be considered. It took just one expensive flop — the exquisite *One From The Heart* — to shut down Zoetrope Studios; it's certain that he'll never get the chance to make another.

For the time being, it's men like Badham, directors who can work within the restrictions of marketing and "commercialism" and still produce films of merit and distinction, that we'll be hearing more from in the future. (The near future, as it happens — his *Blue Thunder* opens next week.)

THE ANNUAL Buster Keaton season has found a new home at the Barbican Centre Cinema, and for three weeks from 11 August nine features and fifteen shorts testify to a genius which was born of vaudeville but took to the cinema like custard to a pie. Keaton's faultless gags could aspire to visual poetry (*Our Hospitality*, arguably his most accomplished film) or thrive on speedo frenzy (*Cops*). He turned his medium inside out in *The Playhouse*, took a shy at modern times in *The Electric House*, poked at sentimental hearts in *Seven Chances* and nearly had a house fall on him in *Steamboat Bill Jr.* He also made a film called *The General* that is on everybody's list of favourite films. He was the first and most consistent genius of screen comedy, and nobody understood the beauty of a funny routine like he did. Just watching Buster run is a treat.

Richard Cook

Scala CLUB CINEMA
KINGS CROSS 278 8052/0051

Friday 19th
Steve Martin Double
THE JERK 1.15, 4.30, 7.45
+ DEAD MEN DON'T WEAR PLAID 3.00, 6.15, 9.30
Saturday 20th Matinee
THE RAIN PEOPLE 1.00 + FINIAN'S RAINBOW 2.50
Special Sneak Preview!! of
THE BIG MEAT EATER 8.00 +

The British Premiere of
GEEK MAGOT BINGO
(special treat for Cramps fans)
6.30, 9.25
Saturday 20th
ALL-NIGHT BLOOD, GUTS and GORE
11.30 pm Ring for further details
Monday 22nd
Kurosawa double
YOJIMBO 1.40, 5.20, 9.00 + SANJURO 3.40, 7.20
Tuesday 23rd
THE LAST LAUGH 1.00, 4.00, 7.40
+ PANDORAS BOX 2.20, 5.40, 9.00
Wednesday 24th
Leni Riefenstahl double
TRIUMPH OF THE WILL 2.40, 7.00
+ OLYMPIA 3.50, 8.10
Thursday 25th
APOCALYPSE NOW 2.40, 5.20, 8.00

Christian Death
Album Now Available On Future Records

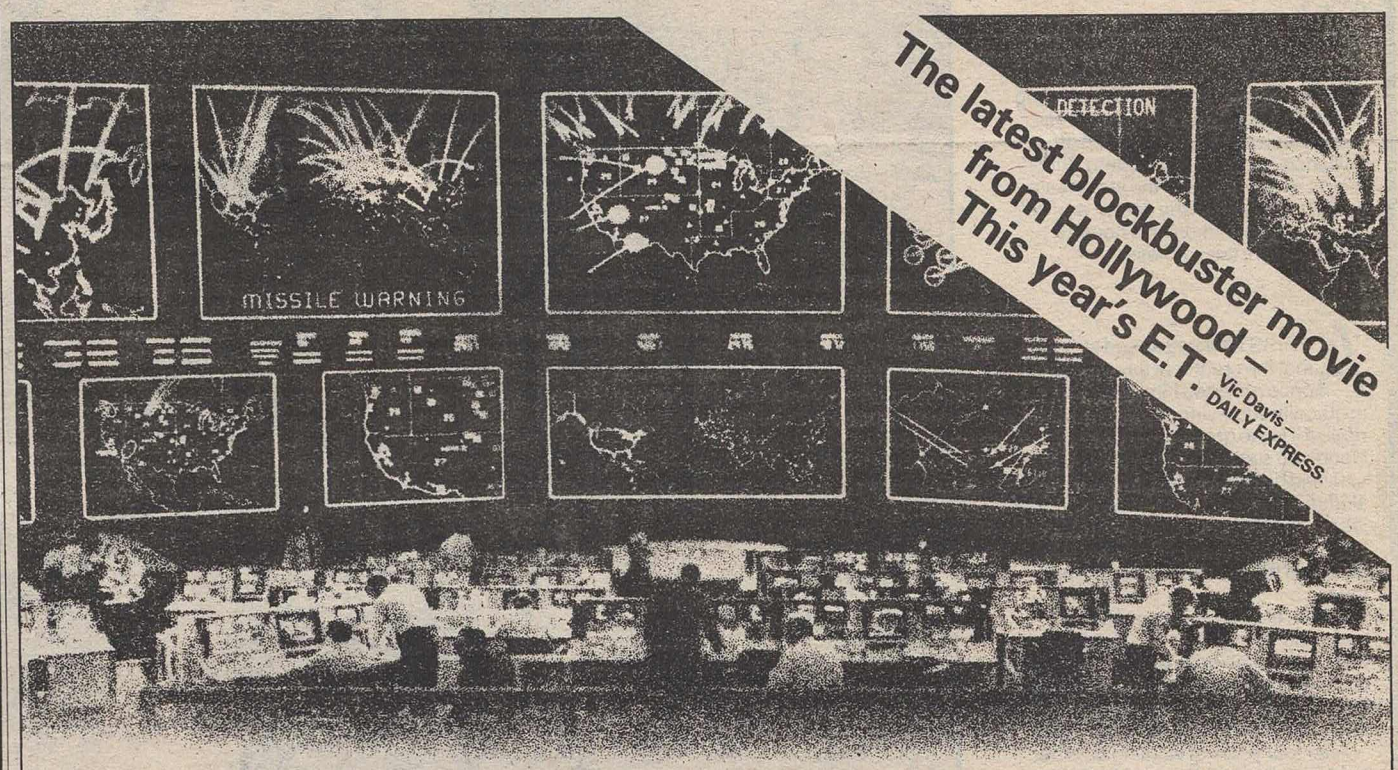
ONLY THEATRE OF PAIN

STUDENTS!
SEE OUR EDUCATIONAL OPPORTUNITIES FEATURE ON PAGES 45, 46 & 47

Regular Express Coaches to over 50 European Destinations

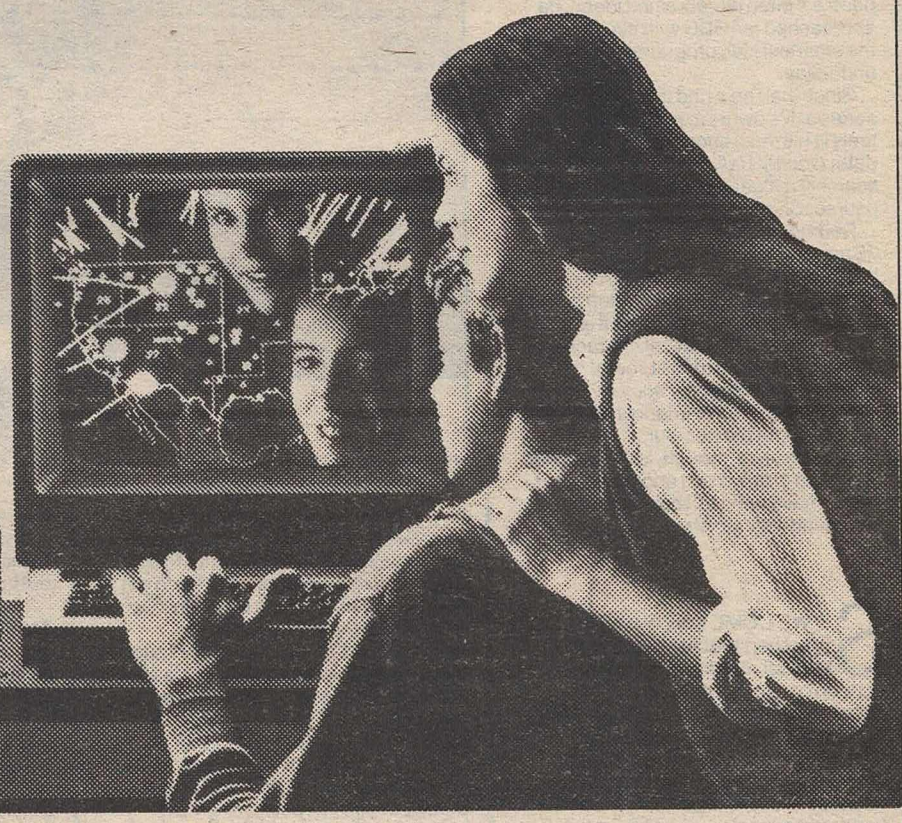
Paris	£16	Costa Brava	£43
Lyon	£24	Costa Del Sol	£64
Nice	£48	Florence	£44
Geneva	£28	Rome	£45
Lisbon	£53	Athens	£75

REMEMBER It's always cheaper to Book RETURN
Fares shown are student single. Adult fares on request.
COMFORT & ECONOMY ACROSS EUROPE
EUROWAYS
To Book call at Euroways/Wallace Arnold Budget Travel Shop, 73 Russell Sq., WC1. Tel 01-837 6543
Also at 8 Park Lane, Croydon. Or your Local Travel Agent



The latest blockbuster movie from Hollywood — This year's E.T. Vic Davis — DAILY EXPRESS.

Is it a game, or is it real?



70 mm DOLBY STEREO

WARGAMES PG

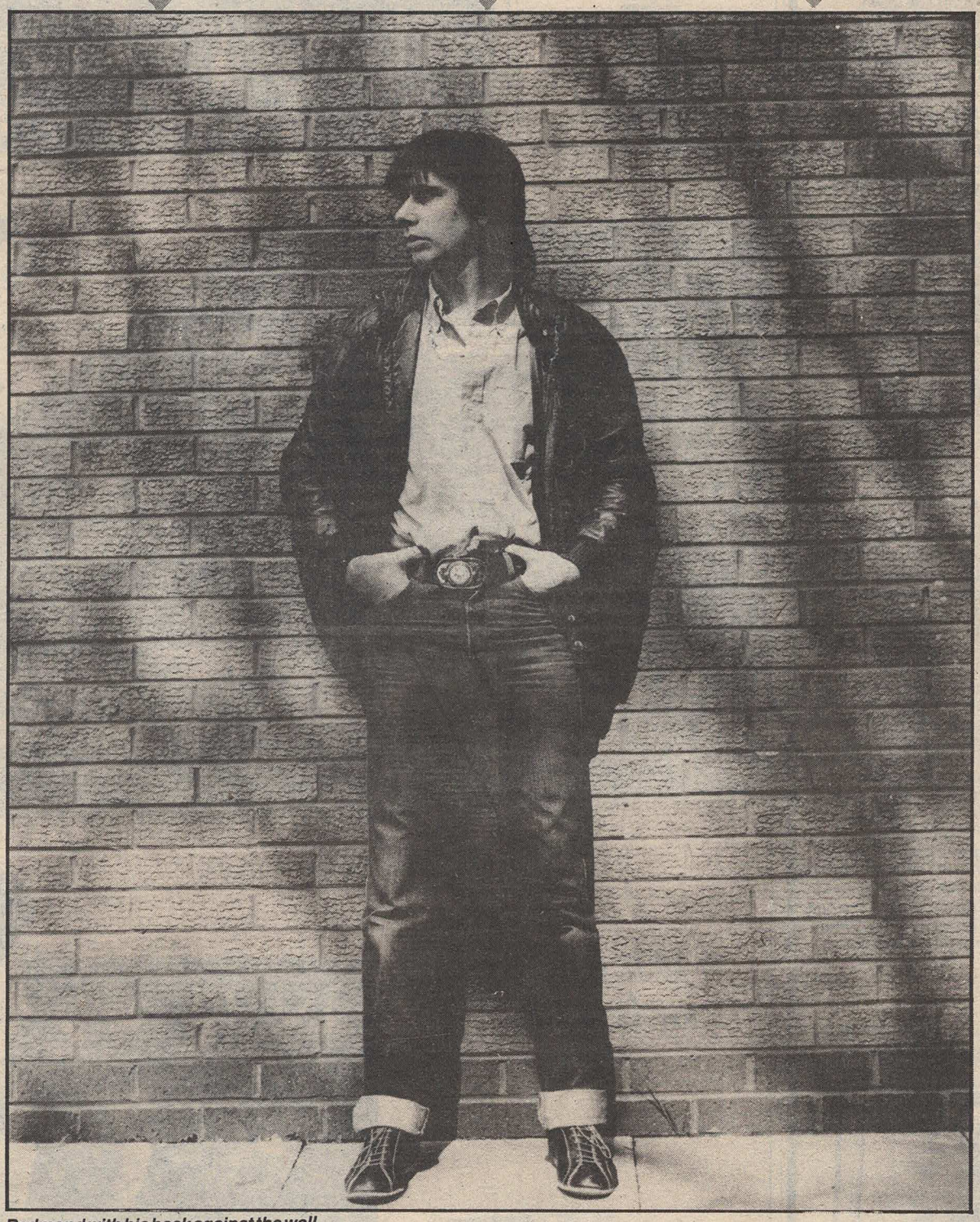
A Leonard Goldberg Production A John Badham Film "WARGAMES" MATTHEW BRODERICK DABNEY COLEMAN JOHN WOOD ALLY SHEEDY
Written by LAWRENCE LASKER & WALTER F. PARKES Director of Photography WILLIAM A. FRAKER, A.S.C. Music by ARTHUR B. RUBINSTEIN Executive Producer LEONARD GOLDBERG
Produced by HAROLD SCHNEIDER Directed by JOHN BADHAM Produced in association with Sherwood Productions Panavision® Metrocolor® Distributed by UIP
Read the Penguin paperback
DOLBY STEREO IN SELECTED THEATRES

© 1983 MCMLXXXIII United Artists Corporation All Rights Reserved © UIP 1983.

NOW ODEON LEICESTER SQUARE
TELEPHONE: 930 6111/6 INFORMATION SERVICE 930 4250/930 4259
Sep. progs. Doors open at 1.00pm 4.15pm 7.45pm Late show Fri. & Sat. 11.15pm.
BOX OFFICE NOW OPEN 7.45pm perf. only From 12.30pm to 8pm Mon.-Sat. 1pm to 8pm Sun.

SEMI-DETACHED SUBURBAN MR. SOAP

PHIL REDMOND, the creator of Grange Hill and Brookside, got to be bigtime by thinking smalltime. DON WATSON meets the mastermind of the mundane. Photo: JOHN STODDARD



Redmond with his back against the wall

I WALKED past Grange Hill on my way to meet Phil Redmond. Nothing deliberate you understand, or any big deal – I walk past Grange Hill every morning. A lot of people do.

In my case it happens to be the North London comprehensive where the series was filmed, but the setting itself was always just a minor detail. The real subjects of Redmond's classic series were the inhabitants and inmates, and what was important about them was that they could have been incarcerated in any street corner comp.

Walking past the gates of this one at break time you could spot a selection of figures from the fiction and people from the past: the fat brat in enforced solitude; the tough guy in scruffy chic on a quick fame and respect rush and a fast line to nowhere. Time biders, brain breakers and the vast majority of simple drifters.

There's a Grange Hill in every town.

Set against the genuinely depressing array of desperately rosy nostalgia paintings and the plain condescending crap of British television, *Grange Hill* was a bleakly humorous splash of brilliance. Its visions of modern Britain took in all the details of the starkness, the depression and the decay, and *still* managed to summon up a hopeful vibrance from the sadness.

AT FIRST it might sound strange that the creator of this series had once resigned himself to a career in quantity surveying. But then you realise it is the grasp of reality that is Redmond's strength — only someone who had been immersed in the dull sludge of what he calls "the most boring job on earth" could create a glow of hope and humour in such an accurate picture of the mundanities of school days.

In fact, after six months of trying to make a living out of writing, Redmond was within three days of returning to the building business when a commission finally came through from LWT to script the comedy series *Doctor In Charge*.

After four years of working on other people's often lamebrained ideas, he approached the BBC with his own, and the smartest kids programme ever was underway.

Since then he's had three further series of his own: *Going Out*, which he feels is his most successful work to date; *County Hall*, which he rates as a scarcely mitigated disaster and, of course, Channel 4's *Brookside*.

Redmond rates *Brookside* as about 75 per cent successful, and getting better all the time. Personally, I'd give it a rating that swings between ten and 70 on each episode. Sometimes it is a feeble collection of cut out characters making a selection of wet liberal observations about *our society*, like one of those soft-centre American dramas — but without the humour.

What saves it, though, is the peculiar attraction of suburban anonymity, that very 'smalltimeness' that pursues Redmond through his work.

SO WE COME from one interchangeable suburb to another, this time in the South London commuter belt, where the *Brookside* office is situated and where the encounter is to take place.

In a red checked shirt and a neatly pressed pair of jeans, Redmond looks younger — but no less anonymous than you might expect — as he sits at the teak coffee table of his flat-turned-office.

"I've had long arguments with executive producers who have wanted me to put people with green hair and safety pins into *Grange Hill* or *Going Out*," he says in his Mersey thick accent. "But I've just refused to do that, because the majority of people just aren't like that, mainly they're very average."

Redmond's kids programmes have never dealt in condescending values, neither have they fallen into the clichéd trap of depicting teenage life in the usual lots of violence, sordid sex manner portrayed by many a jealous adult.

"We try to avoid that by hitting it head on, by showing what it's really like; like with violence — that it's more implied and threatened violence rather than actual physical contact. People do get roughed up and beaten up when they're at school because it's part of the establishment of the machismo image. But usually it's a quick push and a shove and run away before I get hurt. It's the same with sex, it's usually all just a fumble up the jumper and that's it."

The one thing that sometimes makes his drama strained is his tendency to portray things in a positive light, no matter the struggle involved in doing so.

"Well, I think that's one of the most important things. I don't think that you should highlight a problem without offering some kind of solution, or at least a range of solutions, which most dramas don't do. With *Grange Hill*, for example, a strong concern of mine was to show that paper qualifications are not the be all and end all and you can get along in life without them, particularly if you have a particular interest which you can pursue."

So can TV ever be subversive?

"No. The only way it could be subversive is to be subliminal. TV is an evolutionary rather than a revolutionary force. You can work on their emotions for a few minutes perhaps, and stimulate them into talking and into thinking, but you can't make them rush out into the streets.

"It's a dissemination of ideas really. TV can contribute, but it will never lead in anything because it's essentially a parastic medium which picks up on things that are already happening."

But surely subversion's more than just a matter of making people smash things? It may seem the inevitable thing to bring up, but didn't *Boys From The Blackstuff* draw together a number of feelings at that moment in time?

"I did think it was good, obviously, but in a lot of ways it treated a very complex situation in a simplistic way. Like in one of the programmes there was signing on and doing a job at the same time. Now this is a central character who you're supposed to be sympathetic to but, when you look at it, here is a guy who is undermining the whole fabric of society. So in a democracy, should we be feeling sympathy for this character?"

Snapping shut my jaw while reminding myself I'm *not* talking to the chairman of the local Conservative Society, I argue the point that this character was forced to break the law to live.

"But you have to change things through established systems," he replies.

"I'm not a revolutionary Marxist. I don't believe in overthrowing systems, because then all you do is replace one bureaucracy with another. You have to analyse the whole thing. Why isn't this guy working? What are his needs? We didn't have any analysis of this, you're just asked to accept that this guy is hard up, can't get a job. Fair enough, but it's all so much more complex than that.

"I was on the dole. I had to struggle, I had to make my case at the SS and all that, but I believe in the principle of democracy and in democracies things change very, very slowly."

Isn't dramatic highlighting what you're trying to do in *Brookside*?

"Sure. But we have characters who will actually highlight the point. I found *Blackstuff* was all from one point of view. When I sit in script meetings I have to arbitrate between people who wanna bash the unions and people who think the unions are God's gift to mankind. You've got to put forward the point of view that trade unions are made up of human beings, and you can't just take over the factory and kick the bosses out and get on with it, because life isn't like that, it's not so simple."

It isn't?

ASK PHIL Redmond what he thinks of British drama generally and he'll reply, "Like our policemen, the best in the world". Which sounds immediately like he's making the simplistic association between identifying with one's culture and jingoism.

"Well, there's too much of that going around at the moment. After *Gandhi* winning the Oscar everybody's been going round saying everything made in Britain is wonderful. But *Gandhi*'s boring. The majority of people just don't wanna watch it."

It's important, though, to make the distinction between the jingoism that surrounds the success of *Gandhi* and *Chariots Of Fire* and the culture identification that calls for a greater number of films and TV series which reflect Britain today. Our age may not be pretty, but it has to be reflected.

"We're still in our post-empire depression, though aren't we?" Redmond contends. "People in this country are still harking back all the time. They haven't come to terms with the fact that we've got the backside hanging out of our economy and we're a small island off the coast of Europe.

"Suez was the start of it, and at that time it seemed as if we were beginning to see a bit of sense. Now the Falklands have come along and put us back as a *world power* again. And what was it? A few old boats and a lot of good luck."

WHAT DO you think is the difference between *Brookside*, which is essentially a soap opera format, and your previous work?

"Well, I'd always been fascinated by the factory production line technique, and I'd always admired the production values of a *Coronation Street* or a *Crossroads*. But I've often felt that they failed to grasp the opportunity of developing characters as well as they could, like the really slow exposition of a character, or taking an industrial dispute from the beginning right through to the end, instead of compressing it into 90 minutes.

"Also, as a writer who likes to communicate and make points about society, it was an interesting challenge. I'd gone through my *Play For Today* committed stage of writing something that's going to be seen by three million people, two point eight million of whom are going to be on your side anyway. But if you've got a TV programme that's going out every week, you can actually make a point without having to hammer it into their heads. It's that evolutionary thing of hopefully making them think."

Brookside seeks to be an English *Hill Street Blues*, a soap opera with a heart but one which hopefully avoids the glibness of many American series. Unfortunately it all too often appears contrived, with characters simply existing to mouth various dialectical attitudes.

"Well, it was deliberately written so that we would be examining most of the issues in our society: unemployment, the black economy, infertility. That affects 40% of the population, so it's an issue that should be talked about properly.

"I mean, it was crap at first because so many of the people we were working with were so inexperienced. But we got it out, and we're now producing two programmes a week like Granada do, and they've been at it 28 years. The BBC still haven't been able to crack it in 40.

So how long will you be at it?

"As long as the public love us and like us."

Won't *Brookside* become a bore?

"Well, *Brookside* more or less runs itself now anyway. I only step in and do some scriptwriting when I feel it's going off the rails a bit. So it will become a department of my company which is Mersey TV, and I'll move on to something new while still keeping an overview, just as I did on *Grange Hill*. I'll create my own bureaucracy to watch over all these programmes.

"I could be the 20th Century Fox of British TV. I've already got 100 people working for me."

From quantity surveyor to creator of all he surveys, Redmond is a Joe Normal loose in his fantasy world.

SINGLES

BY TONY PARSONS

INSTANT AGONY: No Sign Of Life (*Flicknife*)
PROJECT FUTURE: Ray – Gun – Omics (*Capitol*)
WILLIE WILLIAMS: Re-Patriation (*WLN*)
BUNNY WAILER: Boderation (*Solomonic*)
GANG OF 4: Is It Love (*EMI*) Barry McGuire lives! Someone really ought to organize a demo against protest songs. This shower – men with a message, gumbie activists against everything horrid – are as much fun as being stuck in a lift with the entire beanshoot-smoking Crass commune whistling 'Eve Of Destruction'. There a handful of people with sufficient talent and taste to carry the weight of political content in their work – these are not them.

Instant Agony mount the barricades (each to his own) with a rank rant of mouthfoaming five chord revivalism. I scanned their manifesto on the back of the picture sleeve and it seems they are bleating about how bleak life is because the council refuses to convert the local old people's home into a disco and furnish them with solvent abuse grants. Well, someone's got to do it! It's so easy to sit around doing nothing!

The limping funk and feeble thoughts of Project Future's 'Ray – Gun – Omics' reminds me of how a few years back there were certain key words and phrases that you could produce whenever you wanted a guaranteed belly laugh – "*Time Out*", "hippies", "muesli", "social workers", "liberal" and "brown rice" were among my personal favourites. Now there are certain key words and phrases that are guaranteed to produce a worthy murmur of assent – "Reagan", "Washington" and "inflation" (very easy to find a rhyme for, that one) spring immediately to mind.

Project Future really throw the caring man's Thesaurus at the listener – unfortunately when a record stinks as bad as this one the only person who will care if its heart is in the right place is the artist's mother. I'm not saying they are trite but I feel they would be more at home inside a Christmas cracker than a recording studio. Probably the greatest service that Project Future will ever do for mankind is to remind us all that scratching is the half hour guitar solo of 1983.

Wee Willie Williams offers up a prayer for deliverance – my bootheel taps, my flesh crawls. I could stomach this constant (black) calling for (black) repatriation if I could see it as mere metaphor, if I thought they meant the end of oppression and the start of liberty, equality, fraternity, free milk. The thing is I think they actually *mean* it. Oh yeah – start lining up the cattle trucks and ships, a smile on Mr Webster's face, oh happy days.

Wee Willie's prayer is a lack lustre shuffle through nursery rhyme chants and banal Biblical rhetoric, the ritualistic diatribes at Babylon delivered on automatic pilot, rendered meaningless. This record has a political conscience that is comatose. Oh Lord, deliver them from cloud cuckoo land.

Bunny Wailer's 'Boderation' is the most amiable of the bunch, answering a litany of death, destruction and discontent with a cosmic sigh, very much a mild mannered 'Ball Of Confusion'. He rhymes "Inflation" and "Starvation" with the "Boderation" of the title, as if you couldn't guess, and merely sounds mildly annoyed, his subject matter could be a stubbed toe. His inventive "Homicide", "Suicide" and "Genocide" barely brings a frown, it's as if the paperboy has delivered the wrong rag. This is not too unusual in songs of this sort – carrying the weight of the world on your single is bound to cause a certain lightheadedness. Even on the ineffable 'The Message' not being able to watch the Sugar Ray Leonard fight on TV had equal billing with cancer and murder and poverty, just another cause for complaint, one more legitimate beef on life's shopping list of grief. It's like Wat Tyler leading the peasants' revolt while grumbling about a tense nervous headache.

I mean, boderation, Mr Ray-Gun, I know there's inflation but this ridiculous. The Gang Of 4 are included in this section for old time's sake. Long long ago, in a galaxy far far away, the Gang were of course angry young activists themselves. Now they sport shiny wet-look cat suits, flash their expensively capped teeth and, backed by a bevy of dancing girls, shamelessly aim their product at the marketplace majority. I remember these boys when they wore their balaclavas back to front and wouldn't touch a cocktail unless it was mixed by Mr Molotov! Their meticulously packaged personal angst isn't too hot at the moment but they will have plenty of opportunity to polish up their act now they have given up their charity work.

There are three steps to Heaven 17 – one, you find Marx doesn't sell. Two, you get a bint who sings. Three, you rationalize your motives. Well, that sure seems like Heaven 17 to me.

HANOI ROCKS: Until I Get You (*Lick*) Unusually subdued and chaste offering from promising young slut rockers. "*There's never been anyone else – you're the first!*" they almost audibly insinuate. Oh, come off it, you brazen floosies! The overall effect is distinctly unsettling, like Wayne County turning up on the cover of a Mills & Boon romance as one of their frail, trembling heroines. Let's hope the boys are back on the path of wantoness soon.

ROD STEWART: What Am I Gonna Do (*Warner Bros*) Baby Jane himself is back: Rod has two speeds – rampant and clinging – and this is the latter, a prime piece of Limpet Rock, a shopping list of half-hearted compliments – "*You're like rock and roll and champagne all in one!*" ie you're loud and mindless and too much of you makes me sick – middle-aged spread serenading the sedentary life. Unlikely to repeat the galling success of the last one as Rod is no longer touting his gaudy carcass around these isles and is instead content with exposing himself outside the satanic walls of the Vatican City and turning tricks in South Africa.

Old habits die hard, but I fear the time has come for Rod to hang up his lurex codpiece and go back to grave-digging.

THE KIDS FROM FAME: Songs (*RCA*)
ALIEN SEX FIEND: Ignore The Machine (*Anagram*)
TURKEY BONES AND THE WILD DOGS: Goldfish (*Anagram*) The latest thesis from the Kids From Fame Think Tank says that a song is as bread, water, a bullet proof vest, a gas mask, an underground bunker – a song is all these things and more. The puerile positivism that insists one can fight off nits, anorexia nervosa and nuclear holocaust with a well-timed song and dance routine sometimes grates so badly that one feels like becoming – a Gothic Horror!

The Gothic Horrors were probably once themselves fresh-faced, soft-spoken, clean-minded kids until one day they saw ALICE COOPER or SIOUXSIE SIOUX or SHEENA EASTON and felt disgusted with their wholesomeness – it seemed *perverted*, how normal they were. So they dressed up in shrouds, drank bat's blood and stole gravestones – well, it's better than bottling it up, innit? – and probably felt all the better for it.

Alien Sex Fiend have an outboard motor attached to a negligible talent – for all their HP Japanese technology listed so proudly on the sleeve – for all the world like a Greek waiter displaying his keys on the belt of his white swimming trunks – they strongly resemble Roxy rejects, mediocrity in overdrive, the powers of darkness having a day off.

Still, I admire their scorn for commercial success – with lyrics like "*I live in Siberia / Through no fault of my own / We're a blank generation in a danger zone*" they are obviously aiming their product at the tiny Richard Hell Fan Club recently established amongst a group of imprisoned Soviet dissidents while "*A soldier lies bleeding where a church once stood!*" is obviously very symbolic of um, something or other.

I have no moral objection to that which is epic and meaningless both, but I think I prefer to take mine straight in the form of the swirling, stirring sound of a Big Country record (Stuart Adamson is the only one around capable of making the guitar fashionable – a dangerous man!) I would love Alien Sex Fiend to see the error of their ways – but now they've played with their Ouija board one time too many and have gone completely blind. Serves them right.

Turkey Bones And The Wild Dogs are quite enchanting, a bubblegum Burke and Hare, Mungo Jerry with rabies – this is the soundtrack to *The Mad Death* that Ray Dorset never wrote. Their disturbing ditty boldly confronts an issue that few artists would dare to face – the threat of GOLDFISH to the British way of life. Bloody right, too – strange coloured fish coming over here, taking our jobs, swimming ahead of us on the council house waiting list – what are all these GOLDFISH doing in my *pad*, man?

"*If you have a home / Well, the goldfish want to live there!*" explains the eye-rolling red-mist vocalist, using his padded cell as a soapbox. "*LOOK AT THEIR EYES!*".

As Wellington remarked prior to the Battle of Waterloo – I don't know what Turkey Bones And The Wild Dogs do to the goldfish but by God they scare the hell out of me.

Bootiful, really bootiful . . .

THE TRUTH: A Step In The Right Direction (*Formation*)
THE MAISONETTES: This Affair (*Ready Steady Go*)
THE JOHN BARRY SEVEN & ORCHESTRA: Cutty Sark (*Cherry Red*) Everybody's dancing, dancing in the debris – the Longest Party was over two decades ago but the simple-minded and pure of heart struggle to keep the flame alive. From Compact to Spandau Ballet to Respond (from well-intentioned tat to rubbery soul to an oasis of brilliance in a desert of underwhelming mediocrity – Paul as Cinderella opposite the Ugly Sisters Tracie and Brucie), pop's Tardis is forever yearning to get back to the early to mid '60's – to do it again, to do it *right* – no other collective memory is cherished so dearly.

So come with me now as they announce the last call for passengers boarding that odd looking police telephone box waiting on the runway: please have your boarding passes ready as we cram aboard with a motley crew of mice and men, of dwarf and genius . . . extinguish your joss sticks and fasten your button-down paisley shirts, the Tardis has Lift Off!

The Faces of The Truth are vaguely familiar – they used to be called something else, one of those combos of miserably sweaty wretches that lived like flies off the sticky leavings at the bottom of the Jam jar. R&B has never been my bag of tea – R&B is ham, overwrought, boorish – R&B is the music that white boys make when they have not properly assimilated the music of black men(tors). 'A Step In The Right Direction' is the kind of song that could make nostalgia *passe* – canned dynamics and advice so stiff of upper lip and empty of head that it could be from a careers officer. The Truth are a Little League Phantom of the Opera – they should be haunting the darkened, aromatic corners and cubbyholes of the Marquee instead of polluting my Dansette.

The maisonettes are in need of modernisation, a derelict estate with one redeeming feature – a melody line so exquisite it will make your nerve ends gasp and ask for more. Satisfaction, however, is off the menu – overall they are weedy, weepy and something like something Burt Bacharach might have screwed up and thrown at the wastepaper basket before muttering "Jesus, I'm losing my touch!"

Blank genius John Barry was the Beethoven of the Chianti Generation, mood music at its all-time moodiest. He made the lush opportunism of Brubeck's 'Take Five' in to a vocation, from the majestic *Persuaders* theme – I'm serious! – 'Avenues And Alleyways' to the very best of Bond's musical backdrops – 'From Russia With Love', 'You Only Live Twice', 'Thunderball' – to the 1960s what Ludwig's glorious Ninth was to the 19th century.

When my mate Ron was 15 he used to say that his ambition was to walk into a club in the greatest mohair suit ever made, wearing shades (I don't know how Ron was planning to avoid falling down the steps) while the DJ played 'Harlem Shuffle'. Well, any astute observer will see in Barry's 'Cutty Sark' – smoke-choked and bespoke tailored and so mint Kool it should carry a Government Health Warning – what young Master Ron Bridle saw Bob and Earl way back when.

John Barry Prendergast – the '60s behind closed doors – let me hear you say yeah, yeah, yeah.

THE COMSAT ANGELS: Will You Stay Tonight (*Jive*) How many of us can honestly say that at one time or another we haven't squirmed at the sound of sensitive young men being sensitive and felt every fibre of our being *aching* to beat them around the head with a rolled up newspaper – I know I have! The tremulous, perennially anguished teens such as Tears For Fears, Flock Of Seagulls and Ultravox – *Ultravox!* Don't talk to me of *Ultravox! Ultravox* are the one band in the world whom I literally find *unlistenable* – they send a shiver of nausea through my very soul.

Whenever *Ultravox* come over the radio I break a leg to touch that dial and end the agony – all those practitioners of Jelly-Wobble Rock, all those delicate young flowers who are the best argument anyone will ever have for bringing back conscription. For some reason I had the Comsat Angels down as more of the same and – was infallibility just an illusion? – I was wrong. Comsat Angels have clung to the perimeters of the business like a drowning man in a clinch with his Mae West, they are troupers, tight, tuneful in a taut fraught sort of way, pleasurably desperate – they have it in them to become light heavyweight contenders. If they had had the benefit of a deprived upbringing, they might even have been Marshall Crenshaw.

THE ISLEY BROTHERS: Choosey Lover (*Epic*)
ASHFORD & SIMPSON: HIGH Rise (*Capitol*) On Judgement Day, when the Great Programming Director In The Sky draws up the Last Playlist, it will be deemed that The Isley Brothers, the original Cincinnatti Kids, have given and got two of the most phenomenal careers in popular music. Since getting the bus for New York City from their Ohio town 24 years ago they have racked up enough platinum sales to make a pocket calculator with a nervous disposition short circuit and – much more than that – produced some of the most roaring, remarkable music ever made – the Motown heartbreakers out of Lamont-Dozier-Holland like 'This Old Heart Of Mine', 'Behind A Painted Smile' and 'I Guess I'll Always Love You' in the '60s followed by the self-penned bitter sweet glories on Epic in the '70s as in 'Summer Breeze', 'That Lady' and 'Live It Up'. Two careers of soul stirring fire and skill – two more than most – and I only mention it because this here 'Choosey Lover' is so flat and stale, almost a textbook case of emotional impotence and creative sterility, I only mention it because it is sad as hell, infused with a life numbing sense of the best days being gone forever, I only mention it because when cultural childhood sweethearts appear as hags almost overnight a brief dismissal is not enough – the moment demands more of an obituary than a state of the art one liner.

However, Nikolas Ashford and Valerie Simpson are a different kettle of fishheads altogether. In-house songwriters during the Glory That Was Gordy, I grew up hearing the best discs of their life filtered through the mouth of almighty of Diana Ross – the white Irene Cara – and though I hear their mediocre man made soulette their decline leaves me unmoved. 'High Rise' is an unsightly expanse of urban decay masquerading as the sound of the city, music for fags to paint their toenails to until they get something more interesting to do, like shaving their thighs.

CLASSIX NOUVEAUX: Forever And A Day (*Liberty*) Like a neutered tom that thinks it is the Lion of Judah, like a soggy blancmange that believes itself to be a bear trap, there is less to Classix Nouveaux than meets their minds eye. Their brave facade of passionate intensity does little to disguise the fact that beneath the quick coat of ardour they are art school drop outs making like graduates of the school of hard knocks. The only interesting thing about them is their delusions of grandeur – I look forward to reviewing their annexation of the Sudetenland.

DEF LEPPARD: Rock Of Ages (*Vertigo*)
TWISTED SISTER: You Can't Stop Rock And Roll (*Atlantic*) Flat Earth Society corner.

Just like the old wrinklie who has marched around W1 ever since my memory began with a placard bearing the legend PROTEIN BREEDS SIN there are certain act who are so emphatic in their screwball worldview that they are sources of mild mirth when you only come into contact with them every once in a while though you wouldn't exactly relish them moving in next door.

I detect a distinctively *defensive* tone creeping into the output of the Metal men these days – in both the lobotomised cacophony of Def Leppard and the dunderhead dynamics of Twisted Sister (who at least have the redeeming feature of having a singer who looks like Tiny Tim crossed with the Bride Of Frankenstein) the chaps seem to be fretting about having something of great sentimental value snatched away from them.

The Flat Earth society feel themselves to be out of time and on the run in the modern world, they cling to their old ways like Amazonian tribesmen surrounded by Ronald MacDonald and – a proud warrior race this – they don't like feeling threatened one little bit. Confronted by a hostile world they turn nasty, calling forth all the dark forces at their command, roaring promises of blood and bedlam with Armageddon for a second encore. They *testify*. They are slightly less fun than watching paint dry but as like me they are all apparently lovers of our furry four legged friends – I see from the sleeves that Twisted Sister have their studio work aided by "The Animal" while Def Leppard are produced by "The Mutt" – I just can't think too badly of them.

THINGS HAVE CHANGED SINCE DR. BODDIE TOOK OVER THE UNIVERSE . . .

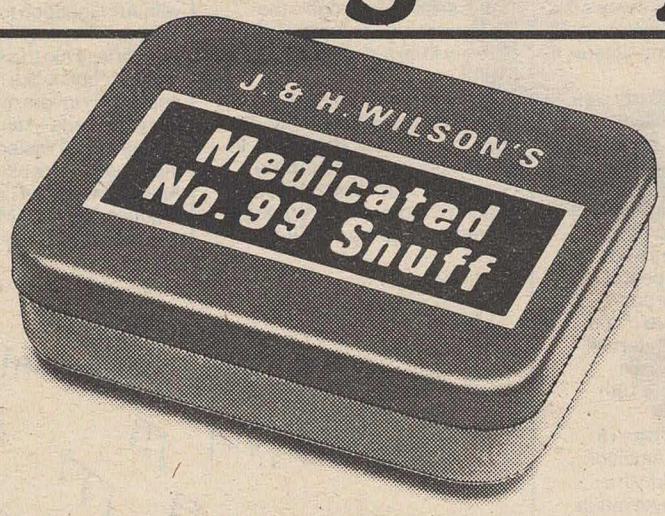
With the first hairdressing surgeon in orbit, style is like space: there's a lot of it about and it's free. So who needs gravity?

Ring, or call in for an appointment.
17 Queen St. Mayfair. Tel 01-499 5808

ACADEMY

STUDENTS!
SEE OUR EDUCATIONAL OPPORTUNITIES
FEATURE ON PAGES 45, 46 & 47

Refreshment at your finger tips.



Have you experienced the snuff sensation yet?
Wow! It's heady stuff.
Well, here's your chance to delight in the sensual pleasure of snuffing, for free!
Clip the coupon below and we'll send you a sample of snuff in one of our famous blue pocket boxes, which are available at a surprisingly low price from good tobacconists.
And a free copy of a booklet called "Would you like a pinch?"
Of course you would.

Free.

To: Free Sample Offer, Joseph & Henry Wilson Limited,
Westbrook Mill, Sheffield S11 8YY.

Name_____

Address_____

_____

_____

I am 18 years of age or over. Please allow 28 days delivery.

NME 20/8/83

AND JUST when you thought the laughter had died down, Killing Joke are back.

1983 sees a new LP, 'Fire Dances' – not only their best yet, but also quite likely to be their biggest.

Furthermore, packed-out dates on their UK tour testify that despite last year's 'personnel problems', KJ's masterplan for eventual world domination is well on course.

And, in line with our leaders' prognosis for British industry, the new Killing Joke is leaner, fitter, and more productive than the old.

OUT goes "the Sid element" Youth Martin; IN comes Wolverhampton bassist (Paul) Raven, boxing fan and Everton supporter. OUT goes ex-manager Brian Taylor, currently on the run in America from the Killing Joke curse; IN comes Tony Bidgood, hired precisely *because* he's reputed to be one of the biggest bastards in the business, a view no doubt endorsed by his one-time *protegees* The Stray Cats.

On the train north, Bleddyn and I racked our brains in vain to recall just *one* picture or word that portrayed KJ singer Jaz Coleman as anything less than stark staring mad. And we were also aware that his cohorts, whether for reasons of self-interest, gullibility or contagious megalomania, have likewise maintained an unbroken front of single-minded belligerence.

As Nottingham approached, we grew nervous . . .

But we needn't have worried. Apart from a couple of death threats and the odd moment when he appeared about to foam at the mouth and start chewing the carpet, Jaz was quite affable and talkative to the point of tedium. Guitarist Geordie regarded me as hopelessly precious but deigned to chat. Raven and drummer Paul Ferguson filled in the gaps with laddish enthusiasm and thoughtful irony respectively. Even the notorious Mr Bidgood found time between merchandising deals to natter pleasantly over a pint about his hobbies of guns, Nazi and Vietnam War militaria, and survivalism.

KILLING JOKE'S performance at Rock City was tremendous. 'Dominator', 'Frenzy', 'Rejuvenation', 'Wardance', 'We Are Joy', 'Empire Song', 'Here Come The Pandys', 'The Gathering' . . . a litany of the most dynamic, thunderous anthems to sheer, primal *darkness* since the heyday of Black Sabbath.

KJ are everything Heavy Metal *should* be but hardly ever is.

By the standards of the tour, so I was told, the Nottingham gig was below par – Jaz, Geordie and Raven were all nursing colds. But KJ's grip on vocal and guitar noise, their mighty rhythmic clout, exceeded any show I'd seen by the old line-up.

Relaxing with a glass of milk in the hotel afterwards, Jaz regally granted me an audience. It doesn't take long for Jaz to warm to his themes. Soon my tape-recorder was filling up with an unstoppable torrent of Jaz's pronouncements, delivered as if rehearsed with barely a break.

Certainly, he reiterated almost word for word much that I'd read before, and when I tentatively suggested one or two inconsistencies and contradictions in his monologue, you could almost *hear* the screeching of brakes and grinding of gears as he attempted evasive action.

Jaz on the futue-apocalyptic mode:

"It's definitely looking forward to the end of *something*. I couldn't say it was apocalyptic . . . we've got an *encouraging* view of what's going to happen. It's nothing to do with everything being wiped out, it's beyond that. It's looking forward to the fall of mediocrity and the establishment of something new. It's like a breath of fresh air, a chance to start again . . .

"Some people say we have grandiose or funny Utopian ideas, but these aspects are very important to us.

"We try to paint a picture of a new world. I see a more *savage* world ahead, right? And when I see our gigs I feel there an atmosphere that's very relevant to what lies ahead. And we *love* it, we enjoy it, and our audience do. It's music that inflames the heart . . ."

Which leads neatly to 'fire', a dominant theme of the new LP.

"You can look at fire in many ways – purification by fire. Fire to me is symbolic of the *willpower*. I think the potential of the individual is really underestimated. And we like to reach the individual; we like to kindle the will power within them."

Jaz on live performance and the crowd:

"You become *all man*, basically, all human. You totally lose your personality. *I* do. I love to become *pure male species*. I like that. To reach that *timeless* element in the music is something quite fantastic. Definitely.

"You think about the union of a male and female – that particular act – both lose their identity, both lose their personality. They become *all man* or *all woman*. The same I think applies for music in its extreme.

"My head feels different when I'm onstage. I forget myself. I forget who I am." (Not so, according to Bleddyn who was poised only a few feet away from Jaz throughout the gig.) "I remember going onstage and I remember coming off, and I don't remember anything in between. I feel dancing, and I feel fire, and I feel exhilaration, and I feel excitement, and I feel hot. I've known this feeling *forever*.

"I've talked with so many musicians and they all have the same dreams. They wake up in the middle of the night and they can't work out if they've been screwing a woman or playing their guitar, cos the build-up of energy is the same.

"The *song* and the *dance*, you know. So we use electric instruments, but if we didn't have them we'd still be doing it. The *essence* will always be the same, the *timeless* element. I get endless inspiration from the idea of song and dance."

Jaz on KJ's performance at a CND rally in Trafalgar Square in 1980:

"We used that whole situation to our advantage. I'm opposed to the CND."

Why?

"Futility of their cause. I see *every* action, *every* event as significant. The change that I feel will take place is necessary and significant. It might mean complete devastation – not *utterly*, but quite considerable.

"My personal philosophy is that when events like this take place, it's like when you plant a seed and it goes round and adapts to certain pollutions and so the second time it goes round the strain is stronger still. This adapting element within nature I think must be encouraged. However extreme it may be, *that* is pure nature, that which thrives on circumstance."

The glorification of will, purification and strengthening through fiery destruction: doesn't this all add up to . . .?

"I wouldn't say *fascist*. As long as you have peacetime you constitute the existence of war. The one determines the existence of the other. What we do when we play in Killing Joke is we have war every day."

Surely you don't *really* mean that . . .

"Wrong! Especially in the last two years I've been in situations when I've thought my lot's up. Such as when myself and Geordie were in Iceland we got beaten to fuck with sticks, trying to run me over in Land Rovers, things like that. They didn't like me," cackles Jaz evilly. "But enough said."

KJ'S NEXT jaunt is to Easter Island off the Pacific coast of South America. As Jaz explains, this is no holiday but part of KJ's deeper purpose.

"We're going to Easter Island because we all take quite an interest in cultures we know very little about but we can sense intuitively." (So much so that when the dressing-room TV was showing a documentary where some farflung people performed a ritual involving lots of body-paint and dancing, no one took a blind bit of notice.)

"I spent much time in South America last year. Paul spent much time in Egypt. We study the great places. We study the parallels between cultures. Recorded history maintains that these people wore skins, were savages. But my studies, Paul's, and Geordie's especially, found that these so-called apes from 5,6,7,8,000 BC were brilliant at geometry, equivalent to our A-level standard syllabus.

"I find our whole historical concept of man totally up the creek, bullshit. I think that our species, man, is much older than given credit for. And Killing Joke is awakening that element within people, that very primal element within us."

Jaz on 'Dominator':

"*Pure stomp*, a southern stomp. It signifies our attitude and our direction. And we *do* take quite a brutal, savage attitude in our direction. We have to. We get times when things feel like they're going to almost overpower us. You just have to kick it hard in the balls. *Hard*. Before it kicks you there. That's savage, right? You just *take*. If you commit yourself to something, then you must reap the benefits. Everything that we need we *take*. We don't ask, we *take*. That's the dominant aspect with Killing Joke."

Jaz on 'Empire Song':

"'Empire Song' was there before the Falklands. I'm a very receptive person, you know. I *feel* these things every once in a while. But I'm not interested in social observations at the moment."

Jaz on the poppy 'Fun And Games':

"We like that. We like certain glam aspects of the music. I like Gary Glitter. It's tribal music. Love it."

And . . .

"I like 'Faith Healer' by Alex Harvey . . . I like 'Night On the Bear Mountain' by Moussorgsky. Vivaldi – that's nice going through the country, you know. When I'm flying to Germany I always play Wagner. I like Beethoven. All played by the Berlin Philharmonic. It's got to be played by them.

"I like classical music. I've just finished my first symphony and I'm just scoring up the sonata at the moment, for piano. My first symphony should be played pretty soon – I've had acceptances . . .

"We listen to Last Poets. We listen to any music with *commitment* to it on an emotional level, which is few and far between these days."

Jaz on the new breed – (Southern) Death Cult, Sex Gang Children etc:

"They're all ex-Killing Joke fans. I don't like their music – it's wimpy, it's not got an edge to it. And they lack commitment. They make all these pretentious claims to things they don't now about. They're the kind of people who inspire people to draw pentagrams in attics. Crap nonsense!

"And as for that bloody wossisname, Ian, out of Southern Death Cult, trying to be a Red Indian, well that really makes me laugh. He looks as if he couldn't skin a rabbit, let alone a buffalo, right? They just don't live what they make themselves out to be. Death Cult should be in art college."

Jaz on life:

"We love life in Killing Joke. We like the simple things. When I see our audience – OK, there's a lot of people who leave a lot to be desired, I suppose – I feel a very close feeling towards these people. I love simple people; intellectuals piss me off. I don't like to surround myself with intellectuals. Funnily enough, in the band we *don't* have deep meaningful conversations. It's instinctive. Same with the music, same with the crowd, same with everyone around us who we work with, the roadies, Tony. It's on an equal basis."

(When Killing Joke walk into a room, the roadies unhesitatingly obey. One young fan backstage after the gig is patted and condescended to like a tiny child. Evidently some are more equal than others.)

"You say that some of our ideas are fascist; I wouldn't say that at all. We work together as a team. We are extremists in what we do because we are so committed to what we do, regardless of what people say."

GEORDIE DESCRIBES Jaz a "romantic". Certainly I'm left wondering exactly what side of the truth-delusion line Jaz is situated. After breakfast the following day Jaz talks of many things:

His symphony being based on a verse from the Norse *Eddas* describing the aftermath of Ragnarok, the end of the world.

His high-caste brahmin background on his mother's side.

How he daren't travel to India to inspect his inherited estates of orange-groves and farmland located near the Nepalese and Tibetan borders.

The connection between Hindu and Norse Aryan mythologies.

His older brother, the Nobel Prize-winning nuclear physicist.

How he outsmarted Jimmy Page over the purchase of a copy of Sir Edward Bulwer-Lytton's *The Coming Race*.

The "unexpected sources" of KJ's forthcoming success, which won't be just musical.

Further sayings of Jaz:

"Democracy for me is the epitome of confusion."

"Jaz Coleman will die one day, but the *all man* can never; it just changes its shape."

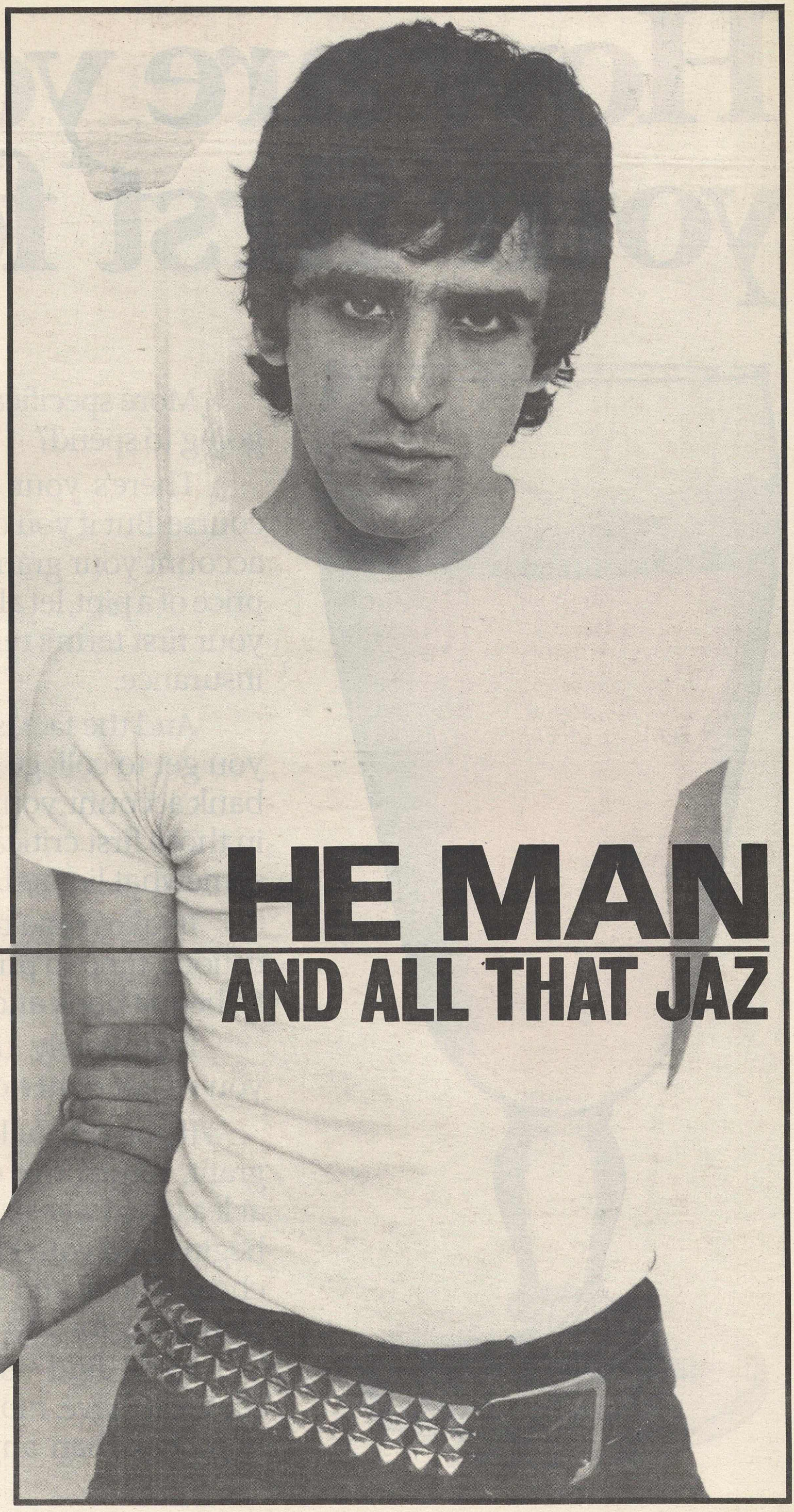
"Print that and I'll have your throat cut."

BUT DOES he speak for the whole band? Raven nods his head vigorously. Paul Ferguson limbers up with his karate exrcises and keeps his own counsel. Geordie hints that Jaz has to be humoured but, in his dour, lofty way, goes along with most of what Jaz says. When Jaz speaks, no one disagrees.

I'm just thankful that Mr Coleman has merely a shit-hot rock'n'roll band with which to express himself; 40 years ago people like him were well-known for totally different reasons.

Geordie laughs at my squeamishness and takes an altogether more relaxed view of Jaz:

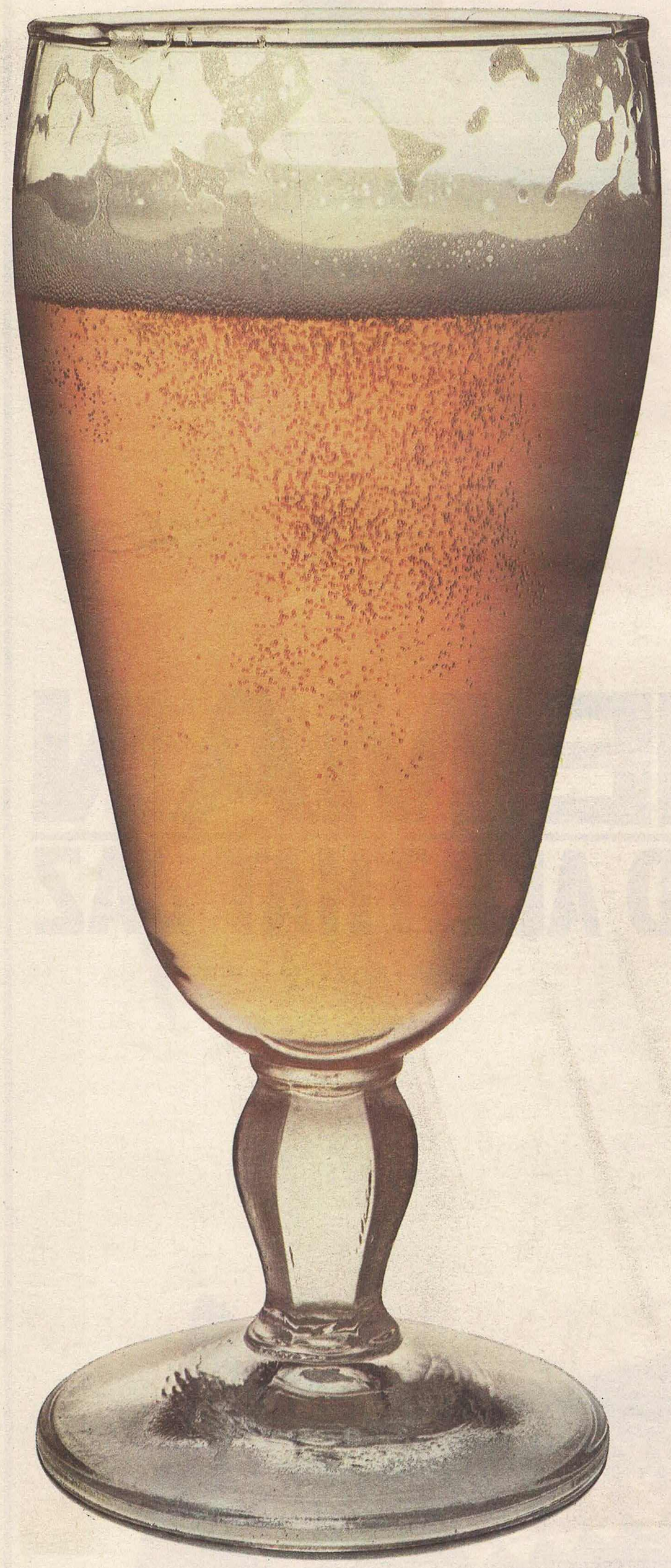
"Priceless that guy, absolutely priceless."



HE MAN AND ALL THAT JAZ

***FANCIFUL, FANATIC OR SIMPLY FASCIST? QUITE WHAT TO MAKE OF* JAZ COLEMAN'S *PROFOUND STATEMENTS PUTS* MAT SNOW *IN A DILEMMA. PHOTOS:* BLEDDYN BUTCHER.**

How are you g your first few



More specifically, what are you going to spend?

There's your grant cheque, of course. But if you don't have a bank account your grant won't cover the price of a pint, let alone a reading list, your first term's rent, or your insurance.

And the fact is, if you wait until you get to college before opening a bank account, your spending power in those first critical days may be somewhat limited.

It takes time to deal with applications, time to print your name on a cheque book and so on.

Fortunately, time is one thing you've got right now.

If you do qualify for an LEA grant, return the coupon opposite at least two weeks before your term begins, and your cheque card,* cheque book and Servicecard will be waiting for you when you arrive.

You'll find us easily enough—NatWest have more on-campus branches than any other bank.

oing to spend days at college?

All our banking services are commission free, of course, while you remain a student and for six months after you leave college, even if you are overdrawn.

And just to start you off, you'll find we've already put £5 into your account. We're sure you'll put it to good use.

NME 1

ACCOUNT OPENING FORM
I would like to start using your Students' Service.

Surname Mr/Mrs/Miss/Ms _____

Other names _____

Home address _____

_____

Term-time address _____

_____

Tick if statements and other correspondence to be sent to term-time address ☐

College/University address _____

_____

Course _____ Length of course _____

Signature _____

Extra Specimen Signature _____

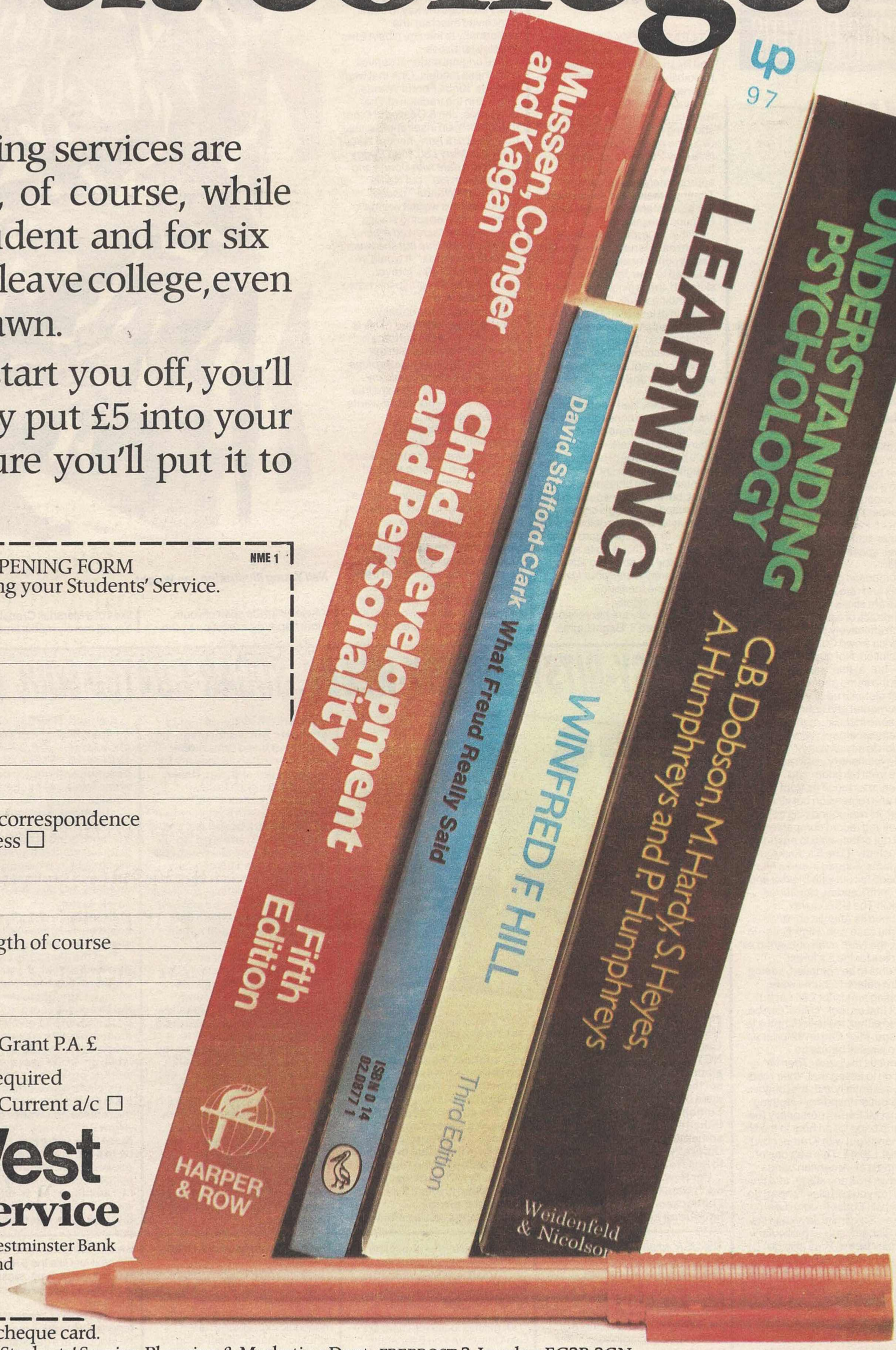
Date of Birth _____ Grant P.A. £ _____

Enter X for type of account required

Current and Deposit a/c ☐ Current a/c ☐

NatWest
Students' Service

Complete and post to: National Westminster Bank PLC, Students' Service, Planning and Marketing Department, FREEPOST 2, London EC2B 2GN.



*You must be 18 or over to have a cheque card.
National Westminster Bank PLC, Students' Service, Planning & Marketing Dept., FREEPOST 2, London EC2B 2GN.

LPs

LONG PLAYERS

TEDDY BOY'S PICNIC

Neil Young illustration. Ian Wright

NEIL AND THE SHOCKING PINKS

Everybody's Rockin *(Geffen)*

AT LEAST Neil Young has yet resisted rejoining Crosby, Stills and Nash, although this foray into rockabilly pastiche is hardly much less regressive than that.

Hunched over his guitar wearing a suit and tie of yes! shocking pink, black shirt and two-tone pimp shoes, he strives for a Guy Pallaert rock pose on the sleeve – designed appropriately enough by one Tommy Steele – but looks instead like a sideman from some Dave Edmunds session.

Within he is joined by piano, upright bass, snare and a group of background vocalists stylistically indebted to The Jordanaires for skirmish, the brevity of which is its outstanding virtue. Side one clocks in at less than 12 and a half minutes, side two a mere ten minutes or so, the length of an average discomix. Does its original concept extend to issue as a ten-inch and somebody chicken out?

The six new Neil Young songs here are of slim consequence. His sole interesting rendition is 'Rainin' In My Heart' – one of the 1000 best records of all time, though Slim Harpo snobs maintain it's the bluesman's worst, but then they would – a lorn tune suited to Young's crying vocal style, which he delivers with perhaps too faithful regard to the original. Even this is quite spoilt however by his abashed attempt at the "*Honey I need your love . . .*" soliloquy and thereafter relinquished dignity.

More ordinary are his versions of Jimmy Reed's 'Bright Lights, Big City' and Bobby Freeman's 'Betty Lou's Got A New Pair Of Shoes', and neither is 'Mystery Train' exceptional at all but that it likely provides the key to this ill conceived mischief: the opportunity to indulge closet Elvis Presley fantasies.

The original material derives from these models. One that wryly works is 'Kinda Fonda Wanda', which is in the tradition of The Bobbettes, Jan & Dean and Dion, though its main inspiration is lifted from 'Barbara Ann', hence: *"Well I went with Mary Lou, tried Peggy Sue, had a date with Donna and Barbara Ann too"*, but Neil is kinda fonda Wanda *"'cause Wanda always wanna wanna wanna . . ."* An ensuing stanza assures us he *"screwed around and round with Sue but she wasn't as good as Wanda"*. It would've been a hoot in 1963, forever young Neil fails to grasp this is two decades too late.

Boyish also is the cheeky 'Payola Blues' prefaced *"This is for you Alan Freed"* perforce a pedestrian bar blues with the punchline *"I got the payola blues although I've already paid my dues"* while the sub Jordanaires doowop *"cash-you-wanta-wanta"* in the background.

The rest owes little to inspiration. 'Wondering' is a typical lightweight Young ballad of the *"I've been walking all night long my footsteps made me crazy"* variety, sweetened with a candy coating of Fleetwoods type pop, 'Cry Cry Cry' more ponderous variation of the same, 'Jellyroll Man' an uptight macho rocker in the humour of 'Kinda Fonda Wanda' and the title track 'Everybody's Rockin" – which proceeds precisely as it implies it will – is of no consequence at all.

Material like this needs be infused with the spirit of youth. More happy its execution by the likes of a Marshall Crenshaw. Neil Young merely marks time here. Indubitably, rust never sleeps.

Penny Reel

KICK OUT THE PRAMS!

MC5

Babes In Arms *(ROIR)*

IDEALLY VLADIMIR Mayakovsky should be sitting down to this review, because never before or since has there been a band quite like the MC5 — and because this 'comprehensive retrospective' assembled by former 5 Fender-bender Wayne Kramer actually puts across some of their spasms that shook the world.

Composed of out-takes, re-mixes and rare early singles stuff, these are slices from the soundtrack of a period in time which effectively served as America's own Cultural Revolution. Not quite like Mao's, no — but, a) things *weren't* ever quite the same after and b) if you never glanced up at your corner supermarket and noticed someone installing a machine-gun emplacement there then who are you to say anyway?

'Revolutionary' rock may have come from boredom and affluence as much as from the draft and repression but let us not forget: its real sound was never something record companies went out of their way to enshrine for posterity. (The 5's 'Kick Out The Jams' flagged in sales after the band fell out with Elektra and their John Landau-chastened 'Back In The USA' never recouped its Atlantic advance — also the case with 'High Time'. In 1978, the *NME* even published its own plea for the 5's finest moments to be compiled, seeing as how deleted albums were changing hands for £25 each.)

Not that us rock 'critics' can be trusted either: in the liner notes to this tape, Mick Farren introduces you to himself before he introduces the band. *Then* he goes on to assert that "their roots were essentially with the tougher of the British invaders". Nothing against Mr Farren personally (he saw the band for an hour in the UK and hangs out with Kramer now) but BULLSHIT. This was one of THE most all-American bands who ever trod any stage, and their roots (as you can plainly hear) go STRAIGHT back to John Lee Hooker, Screamin' Jay Hawkins, Little Richard, and — particularly — Chuck Berry. They also go straight FORWARD into an absorption with the experimental work of Sun Ra, Pharoah Sanders and John Coltrane.

Just check Sonic Smith's twisted rip of the American anthem on this take of 'The American Ruse': a post-White Panther post-Black Power answer to Chuck Berry's 'Back In The USA' which never violates his pop format 'cause it didn't have to. The 5 were a consummate American pop band too, in that they fully assimilated their heritage before forging ahead into the racially integrated sphere of sheer musical imagination. This tape stresses their 'pop' side to the exclusion of their wildest material (you DID hafta be there because the LPs — excepting Landau's popped-up cult item — are so diabolically recorded) but just find any band today who sound this musically unified at this level.

Or get this loose (cf Them's 'I Can Only Give You Everything', 'Sister Ann') without losing it. Or who can play the Apollo space programme ('Future Now', 'Gold' — eat your cold heart out, Brian Eno) as well as transmogrify *attack* into art ('Poison', 'Skunk' — eat your designer-clothes-covered hearts out, Clash). *Or* who render pure-pop with such rhapsodic high energy (an acoustic 'Shakin' Street' sung by Smith and 'Tutti Frutti').

This cassette — reason enough for ROIR's existence — whams along from one song to the next just like the 5 really did live: with spirit, enthusiasm, and euphoria as well as awesome overdrive.

When *Rolling Stone* sent a cub reporter out to hype the 5 in 1969, he stopped at a gas station in East Lansing, Michigan, to ask directions to their gig. "SHIT!" replied the station attendant. "All my buddies make me work tonight while they're down at the Union with the 5 — they think they're gettin' revolutionised. But *I* got the gas pump that fills those molotov cocktails."

That's where this music came from and if I were you I'd buy this tape. You're not about to hear its like again.

Cynthia Rose

AN ITSY-BITSY, GREEDY-WEEDY, SUGAR-COATED SOUL BLASPHEMY

Sound like the Jackson, dress like the Isleys.

NEW EDITION

Candy Girl *(London)*

NOT SINCE the first Runaways album seven years ago have an act thought fit to wear their ages on their sleeve; New Edition are two-fifths 15, three-fifths 14, and this certainly is something to boast about. Unfortunately, it's *all* they have to boast about.

For New Edition to say they don't want to be compared to The Jackson 5 would be as fatuous as Linda Kerridge saying she didn't want to be compared to Marilyn Monroe: if you subtract the sum total of the selling points of the Indiana Invincibles from their new edition, there is simply nothing left. The pity is that New Edition are such a shoddy copy – The Jackson 5 were such a wonderful thing that one could raise little objection to a combo who really did them justice. New Edition are less a tribute, more a blasphemy.

If the songs on this album were written by the 14 and 15 year-olds who spout them, they would not be so remarkably bad. But written as they are by Messrs Starr, Jonzun, Baker, Klein-Baker and Globe – presumably adults – this collection – with the exception of 'Candy Girl' itself – is frankly disgraceful. There's no sign of the mature glory of 'I Want You Back' or 'I'll Be There' or any other early Jacksons track; one finds it hard to believe that New Edition would ever be *allowed* to cover material which had passed through adult hands, such as 'Never Can Say Goodbye' or 'Doctor My Eyes'.

Instead there is a sickly coy streak running through the record that raises its candy-striped head at every possible opportunity – what on earth do the constant references to nursery rhymes and the penny chew counter have to do with the lives of 15 year-old boys? It would sound eccentric and contrived enough if the kids came from Surbiton, let alone the slum Projects of Boston.

The lowpoint is 'Pass The Beat', an everyday story of party people – but having fun has never sounded such hard work, never have young voices sounded so hollow. When an instant goodtime atmosphere is required, New Edition have a compulsive habit of shouting *"Hey fellas! – RHUBARB RHUBARB RHUBARB!"* in a desperate attempt to hustle up some feeling of excitement and tension that just can't be synthesized. And the insistent castrato that shrieks of love lost and found in every groove is not so much a travesty of the soulful purity of young Michael Jackson's falsetto as a perfect pastiche of a Mini Pop running amok. Listening to this record is like nothing so much as being buried alive in a lot of what made Tate & Lyle famous.

That the Jacksons came from the Middle West; that they were brothers; that they were whisked straight to the heart of the Motown Record Corporation and given the most extensive, expensive grooming in the history of the label, given the best staff writers, producers and musicians who worked with them for months leading up to the release of 'I Want You Back' – New Edition have none of these little securities that add up to a lot, they seem *desperate*, desperate to succeed commercially, and raw ambition comes off them in waves in a way it never did with the Jacksons. Success, not singing, is what New Edition are thinking about when they perform, and the songs are just a shoddy means to a tacky end.

When Michael Jackson was let loose on 'I Want You Back' he sang as though he had been waiting for THAT MOMENT all his life; New Edition sing as though they've got one eye on their royalty statements. Ambition minus talent is a terrible modern disease, and to see it so clearly in people so young is nothing less than tragic.

It's depressing to have to wish ill luck to young black Americans at a time when being a young black American is as hard as it has ever been during the second half of the 20th century – one feels like Ronald Reagan playing god with the food stamps. But who can tell, New Edition could do very well – as the life of the average American black gets harder and more hopeless, the pronouncements of black entertainers get more slick and mystical and self-deceiving as they crawl on their sequinned bellies through the dirt singing Uncle Sam's praises. New Edition are only doing the sensible thing and starting young – young, gutted and black.

Julie Burchill

VIDEO CASSETTES

BASF VHS 180 Twin Pack **£13.49.** Total 6 hours viewing. Normal price per single BASF VHS E180 tape £6.99. Saving 49p

BASF Beta L750 Twin Pack **£13.49.** Total 6 hours viewing. Normal price per single BASF BETA L750 tape £7.49. Saving £1.49

BOOTS SAVE YOU MONEY ON BASF. THE PEAK OF REFLECTION.

BASF LH C90 Triple Pack **£2.99.** Each pack includes a voucher entitling you to 50p off your next purchase of BASF Video tapes. Normal price per single BASF LH C90 tape £1.15. Saving 46p

AUDIO CASSETTES

Offer applies whilst special packs last. Available from most branches of Boots subject to stock availability.

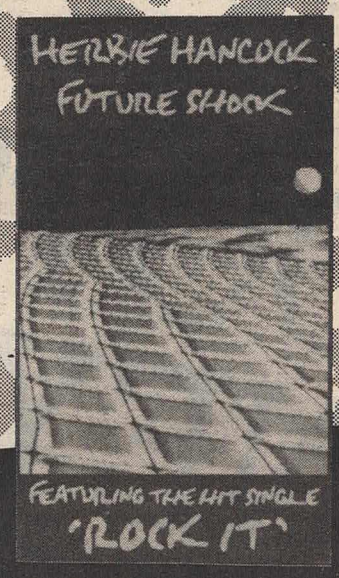
Prices refer to Great Britain and may not apply in the Channel Islands or Northern Ireland.

Boots

THE BEST FOR LESS

Herbie Hancock.

FEATURING THE HIT SINGLE
'ROCK IT'



Future Shock.
Only 4.49 album or cassette.

Saturday only. 99p

All 7" chart singles.
Excluding imports and picture discs.

the HMV shop

More records. More tapes.
More discounts.

ALL OFFERS SUBJECT TO AVAILABILITY.

OXFORD ST: TEL. 629 1240. **BEDFORD:** TEL. 211354. **BIRMINGHAM:** TEL. 643 7029. **BOLTON:** TEL. 394934. **BRADFORD:** TEL. 728882. **BRIGHTON:** TEL. 29060. **BRISTOL:** TEL. 297467. **CARDIFF:** TEL. 27147. **COVENTRY:** TEL. 21001. **DERBY:** TEL. 364700. **EDINBURGH:** TEL. 556 1236. **ENFIELD:** TEL. 363 0184. **EXETER:** TEL. 35804. **GLASGOW:** TEL. 221 1850. **GLOUCESTER:** TEL. 32231. **GUILDFORD:** TEL. 579509. **HULL:** TEL. 226160. **LEEDS:** TEL. 435598. **LEICESTER:** TEL. 537232. **LEWISHAM:** TEL. 852 3449. **LIVERPOOL:** TEL. 708 8855. **LUTON:** TEL. 35290. **MANCHESTER:** TEL. 834 9920. **NEWCASTLE:** TEL. 327470. **NORWICH:** TEL. 25490. **NOTTINGHAM:** TEL. 52841. **NOTTING HILL GATE:** TEL. 229 1476. **OLDHAM:** TEL. 6337332. **PLYMOUTH:** TEL. 20067. **PORTSMOUTH:** TEL. 29678. **SHEFFIELD:** TEL. 751445. **SOUTHAMPTON:** TEL. 32654. **STOCKTON:** TEL. 66174. **SUNDERLAND:** TEL. 41267. **SUTTON:** TEL. 642 0084. **SWANSEA:** TEL. 462094. **WOLVERHAMPTON:** TEL. 29978.

JACKSON BROWNE

Lawyers In Love (*Asylum*)

JACKSON BROWNE is beginning to remind me of Jack Lemmon in *The China Syndrome* or *Missing*: a secure and successful man provoked into action traitorous to his own kind by the stink of uncaring greed in his nostrils. 'Lawyers In Love' is the best record Browne has made. It starts to make his theatrical agony useful.

Rock stars have risen up for 'justice' before, of course, but it's usually in the name of personal purgatory or religion. "*You would think with all of the genius and the brilliance of these times we might find a higher purpose and a better use of mind*": this is a rock star talking sense ('Say It Isn't True'). Browne has thumped everyman tracts of his tears in the past – that's what made 'The Pretender' so attractive to a generation of sandbox wastrels. 'Lawyers In Love' switches his priorities. Browne's broken heart takes back seat to his fearful gaze at Capitol Hill.

'Lawyers In Love', 'Say It Isn't True' and 'Knock On Any Door' are commentaries without a cause: they pick fretfully at despair, but their quitting of specific polemics is their strength. Browne's position is invidious for he is a performer dedicated to the rock tradition, but the dark music of 'Lawyers In Love' (plugged into a cavernous production that seems to secrete the tick of underground generators) isn't much less pointed than the Bad Brains record.

'Cut It Away' – "*this desperate heart*" – is a love song that would move awkwardly in Browne's pasty back catalogue. In this company its escalation of the lover's plea rips persistently at unrequited sores. The snowy quality of his ringing voice ices words and music fashioned to the big Stateside beat and the frustration with those one-dimensional tools heightens the tension in the music.

He closes each side with a blue collar anthem, 'Downtown' and 'For A Rocker'. Springsteen's urban heroics would ridicule such music but Browne's polished drill has none of The Boss' dubious guile: his heart would really burst. There are chords of strength in 'Lawyers In Love' which few American records will cover over this year.

Richard Cook

HANCOCK'S HALF POWER

HERBIE HANCOCK

Future Shock (*CBS*)

BACK AND forth goes Herbie Hancock, from rich improvisation on acoustic piano records to dreary albums of LA formula funk made with the likes of Ray Parker Jr. and The Brothers Johnson. At some point Hancock stepped out onto the disco floor and stubbed his toe—it made him shy, and afraid to try it again without big bodies around to lean on. And those big bodies never gave him room to move.

So 'Future Shock' is really a *shock*. From the opening whacks of Grandmixer DST's turntable jive, whomping the dance beat right into the heart of the groove, to the closing moments of cooled-out synthesizer melody leaving you with a lingering sweet aftertaste, this record spells inventive construction and clear confidence to get out and do it.

Poppa Herbie's clearly got a brand new bag, and a lot of the credit must go to Material (ie Bill Laswell and Michael Beinhorn) his co-producers and close collaborators on this record. Laswell and Beinhorn brought in some of the personnel, like DST, and Sly Dunbar, and Cuban *conguero* Daniel Ponce, who make this record jump. They also concocted the propulsive street funk feel that fuels the mix.

And they've avoided the mistake they made on their production of the recent Nona Hendrix album of trying to do too much at once. Rather than stray all over the musical map, they've provided Hancock with a unified vision, a clear direction. Hancock, armed with an arsenal of synthesizers and an intuition that seems to feel its way right into the soul of the structures Material supply, responds with performances that grow and glow.

The opening gambit is the boldest of all. Grandmixer DST, a fixture at New York's Roxy, is credited with playing "turntables" on 'Rockit', and the scratch sound he provides is more than percussive ornamentation or, as with McLaren's attempts at this, a token sign of street smarts/cultural credibility. They are an integral part of the rhythmic structure of the song, and this is the first time a record has done this successfully since Grandmaster Flash's 'Adventures On The Wheels Of Steel'.

Mr Hancock – an itch to scratch. Pic Jean-Marc Birraux

'Rockit' is a mover and a move out, but on the other side is something I find even more delicious. 'Autobeat' is as low-down funky, as propulsive dance music, as 'Rockit', but is even more surprising. It switches from a pure electro-beat sound that would be completely at home at the Funhouse to a sly and delightful piano interlude that may be Hancock's way of saying "Hi folks, yeah it's really me in here." And then the beat reasserts itself and the resounding bass is testing the capacity of your speakers and telling you to get your feet moving.

The title track is a Curtis Mayfield cautionary tale that sounds even more timely now than it did when Mayfield sang it in the early '70s. The Material/Hancock team update it with a sweet falsetto vocal, and a bubbling soundtrack that brings it into the age of electrobeat without sacrificing its essential soulful snap.

These three songs have a ready-for-the-dance-floor, ready-for-the-street-boxes, anthemic summer-song feel to them. The remaining three songs on the record don't. They aren't really funk for the disco but more funk for the living room, but they still make this one of the more consistently listenable funk albums to come along in a while. 'Earthbeat' invests its spacy effects with a note of melancholy that plays off a familiar Kraftwerk formula. 'Rough' and 'TFS' are varities of wall paper funk, but this doesn't imply they have nothing to offer. They keep within the context of the Material/Hancock method and apply it to a smoother sound, meant to fill up the space of your room and not just fill in the space of the record.

Throughout, Hancock's synthesized melody lines play off the Material rhythms without every trying to outdo or overwhelm them. There's no gratuitous showing off of "chops" anywhere on this record. It speaks of a truly cooperative working relationship.

It also speaks of the fact that electronics can be human and warm, that programmed beats and melodic patterns can convey the edge and variety of improvisational playing. That's an accomplishment, and a shock into the future.

Richard Grabel

RIDING THE BRAIN WAVE

BAD BRAINS

Rock For Light *(Abstract)*

BAD BRAINS are an idea bursting full-tilt from a terminally fevered cortex. 'Rock In Light' is the attempted rationalising of the notion, and it so nearly succeeds that its shortcomings shrink back.

No rock record I have ever heard has started with four songs of such agonised hellfire velocity as 'Coptic Times', 'Attitude', 'We Will Not' and — reworked from last year's superlative EP on Alternative Tentacles — 'Sailin' On'. 'Rally Round Jah Throne' follows as a cool-out skank with a cutthroat edge before the pumping iron comes back for 'Right Brigade' — and you realise how cleverly producer Ric Ocasek has frozen this maddened group.

Ocasek has missed the primitive dementia that lit up the muddy sound of their first recordings but he's used the mixing desk as a strop for their tersest energies. The sheer meanness of 'Riot Squad', 'Banned In D.C.' or the 34-second 'Joshua's Song' is a tongue that hasn't been spoken in American music in a dozen years; and as it flashes by the memory is stuffed with splinters, the alien boom at the core of 'Rock For Light' itself, the cartoon hyena yelp in Joseph's voice or the lightning range of 'Destroy Babylon' — where the climax is a startling revamp of The Clash's '1977'.

Exactly. 'Rock In Light' is most of everything The Clash's first CBS records should have been, although the flat conventionality of 'I & I Survive' shows Ocasek as no better a reggae man than Mickey Foote was for 'Police And Thieves'. And there also is its weakness: this is a livid but traditional rock 'n' roll record.

Perhaps none of 'our' punks could dream up the flourishes that make the Brains' songs kick, and maybe their jazz-rock chops (particularly Dr Know's actively dazzling guitar) do twist their references screamingly tight: it's still supported by the corpse it pecks on. 'We Will Not' is a virulent footstomp that echoes back to a rumbling Link Wray/Ventures loco rhythm. It's dynamite, but it's easily exhaled when it should stick in the craw until it chokes.

It could be revolutionary music at a thousand rpms. You might think it a joke that one side closes with 'The Meek Shall Inherit The Earth'. Bad Brains stand by cultural rejection, and their 17 songs are steps to the oblivion of violence itself; but they use unrejected culture to make their point. Shake it up.

Richard Cook

PLAYING WITH THE SAME SET

AU PAIRS

Live In Berlin (*AKA*)

"*DANCE TO an old refrain /I love you*" ('Love Song') . . . I try to see the point. But this has little to do with love. Instead this new, live, possibly final, Au Pairs album seems to be a comfortable run through, a safe set, a competent reminder, which refuses to shake or stir. Without clenched fists, dancing feet or angry gesture, it's barely an assault or attack on anything. It's just . . . The Au Pairs. Live. In Berlin.

From there, everything becomes very obvious. It sits inside its sleeve hiding behind the plain 'Live In Berlin' stencil, the bare sketch of The Wall. Lesley Woods' sleeve-notes brag about alcohol and pills, 'the heaviest pigs' in the West and 'being at one with the squatters'. Such mild subversion and wasted pride — The Au Pair can grouch but they don't denounce or destroy anymore. Sitting here, The Au Pairs looks like The UK Subs.

But obviously they're not. 'Repetition' and 'Headache' brood with the same pacing hates, retain their seductive tingle and touch, but rarely with delicacy or even fire. Instead the group sit back on their renowned energy, taut control, bitter campaigns, the fake notoriety and invective. There's some chant, some strike, some blunt, brittle rhythm and Lesley's sly sensuality and slogans, but for all that, 'Diet', 'Dear John', and so on, seem weary, rigid, a desperately frantic clamour.

Really I can see no reason for this thing beyond: a piece of scrappy product, an easy filler, tacky testament, a messy souvenir and cheap farewell, 'Live In Berlin' is probably everything you could expect. It'll do you no harm.

Jim Shelley

Aretha Franklin (above), Wilson Pickett (top right), Sam and Dave (bottom right). Get it right!

SOLID GOLD SOUL ACTION!

SOUL BROTHERS & SISTERS, VARIOUS AND SUBLIME

The History Of Atlantic (*WEA Tapes*)

WHEN ARETHA Franklin's voice breaks, just this side of cracking, into that first line of 'Respect' – "*WHAT you want, BABY I GOT it . . .*" – sexploding into the song with the same *vigour* with which Elvis attacked 'That's All Right (Mama)', and slow-raunching its way thru' proud righteousness to the driving gospel climax . . . that's soul.

The Atlantic label, soul brother to Sam C. Phillips' Sun and Flip blues stable, was the epitome of brash, flash black style. From Ray Charles' fiery, intense early recordings for the label in 1952, to Otis Redding's masterful performances for Volt, the Atlantic house sound was authentic – the raw, mortal blues to Motown's divine style.

This cassette compilation is by no means definitive (couldn't possibly be so), but offers a sketched profile of a label that for two decades distributed countless essential artists drawn from a vast geographical area and recorded in local studios anyplace with 'US of A' in the address.

Although set up in 1948 in New York City, the label is perhaps most famous for its association with Memphis in the '60s, and this compilation draws heavily on the Stax/Volt catalogue. Booker T's 'Green Onions' is included, as is Sam and Dave's 'Hold On, I'm Coming', Eddie Floyd's 'Knock On Wood' and Arthur Conley's 'Sweet Soul Music' (from Atco, the Stax subsidiary). There's little early Stax, no William Bell, no Rufus Thomas (who moved to Stax from Sun, from one great Memphis label to another), nor daughter Carla Thomas (an early signing to Satellite, Stax's forerunner, whose 'Gee Whiz' was the start of it all). Similarly there's no late Stax, Atlantic having relinquished distribution to Paramount in 1968, some years before crucial vocal diamonds from The Staples Singers and Margie Joseph. (For a cool appreciation of the Stax/Volt phenomena check *NME's* 'Hit The Road Stax'.)

Elseways on the tape there's King Curtis' immaculate 'Memphis Soul Stew', The Mighty Cravers' fondly remembered 'Sock It To 'Em J.B.', classic Drifters, Percy Sledge and Ben E. King and, of course, Aretha's 'Respect' and Otis' 'Dock Of The Bay'.

Warners have played dead safe by stringing in all the obvious sides, which certainly makes the formidable line-up easily accessible to a young audience. Fine. But when you've a catalogue as glorious as Atlantic's more risks should be taken, more insights given – falling back on Wilson Pickett's 'In The Midnight Hour' as an easy standard is to criminally waste the opportunity of showcasing 'Mini-Skirt Minnie' or '99½', truly inspiring Pickett songs which crossover to an '80s audience with consummate ease, if crossover is indeed what the compilation aims to foster.

'Course, ultimately all gripes are third-stop-down criticisms; dismissing this magnificent, sassy soundtrack for failing to include Booker T's 'Summertime' or your favourite Judy Clay B-side, is like dismissing Marx's *Capital* for failing to include a rational critique of video nasties or details of *his* favourite Judy Clay B-sides.

It is an admirable soul-analysis, a sure foundation – packaged inspiration. And if it is bought by a Wham-weened pop audience – and, 'kinnel, it so *deserves* to be heard by those for whom male vocal duos begin and end with podgy poodles George and Andy – they'll be listening to the best.

They will hopefully be pointed in the direction of *real* sweet delights, of Marvin and Johnny's 'Cherry Pie', and Robert and Johnny's 'You're Mine', and Don and Dewey, and The Simms Twins, and James and Bobby Purify . . . and, oh yeah, Sam and Dave, the men who showed Otis Redding how to move and, at a snip, could show that studs were plainly made to sing fine soul ballads together, not to be plastered over the back of grubby Triumph bikers jackets. These boys, like all the artists on this album, could *sing*, and some.

As an introduction to smart music, this compilation is invaluable. As the first, small steps towards an appreciation of soul, these tracks are a giant leap. What you want, baby they've got it. Get up, get into it, get involved!

X Moore

CAVEMAN NICK'S NOSE HAUT OF JOINT

DIE HAUT WITH NICK CAVE

Burnin' The Ice (*Svensk/ Illuminated*)

IT SEEMS that Mr. Cave is not entirely happy with the appearance of 'Burnin' The Ice'; apparently, Die Haut neglected to mention its existence to him until it was out. Die Haut seem rather forgetful all round, actually, if their tendency to absent-mindedly plagiarise old Banshees and Bunnymen riffs is anything to go by. For much of this album, they sound like an art-rock showband ("That was 'A Bunch Of Thyme'. And now we'd like to do a little number entitled 'Jigsaw Feeling'". . .). The predictability of the clashing chords, the hints of feedback, and the circular Bunnyboy bass-lines makes a pleasant enough background music, but. . .

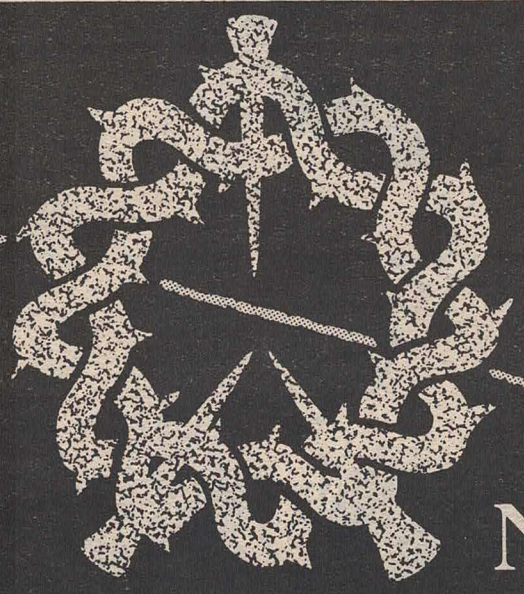
. . . but, really, even if Die Haut are merely out to provide some sort of background noise for Cave, they should have tried harder. The overall impression gained from the Cave tracks is that he made it all up in the studio, so little does he actuall contribute to the songs. (On the Banshee-style 'Stowaway', he merely informs us — over seven minutes — that he is the stowaway, hey.) He has decided to rely on Die Haut for what used to be called musical muscle, and they have relied on him to go really wild or do something outrageous or whatever it is members of The Birthday Party are supposed to do; and they've let each other down.

. . . but ultimately, we are left with the usual handfuls of cliches. If Mr. Cave does sue Die Haut, then the music press can cover the whole thing and we can have some court case cliches as well. (Haut of bounds, Haut laws etc.)

. . . but if they'd all just got together and covered 'Hello I Love You', we'd all have been saved a lot of wasted plastic.

David Quantick

·THE DANSE SOCIETY·



NEW SINGLE ·WAKE UP·

Available on 7"SOC5 & 12"(Extra Track ·ARABIA·) SOC125

A SOCIETY RECORDS PRODUCT THROUGH ARISTA

STATION UNDERGROUND NEWS

My boddy in the walls captived . . . a further amalgam of Dr Alimantado music is collected on Keyman as 'Love Is'. Its nine tracks span 1971–83, including his 'Jah Jah Great' from 1973 with Jackie Brown and Jah Woosh and the 'Chicken' flipside 'She Wreng Up' . . . **feels not the wounds of spightfull envy** . . . compiled too on Earthworks are a dozen shona groups exhorting 'Viva Zimbabwe', outstanding tracks of which are Super Sounds' 'Isalwa Kuchelwa' and Elijah Madzikatire's 'Vana Tinugumbra' ('We Children We're Disappointments') . . . **butt my thralde mind, of liberty deprived** . . . six sides of Maxine Miller including adaptation of 'C C Rider' comprise a 'Showcase' debut on Wackies . . . **fast fettered in her auntient memory** . . . a recut of his Studio 1 classic as 'Armagedion Time' by Willie Williams surfaces on WLN discomix c/w 'Re-Patriation' . . . **douth nought beholde butt sorrowes diinge face** . . . out on Solomonic disco: Bunny Wailer, 'Boderation' and Wadada, 'Reggae Sunsplash' . . . **such prison earst was so delightful** . . . while on Twinkle the Trelawny brethren realise 'Don't Jump The Fence' c/w 'Let Jah In' . . . **as it desirde no other dwelling place** . . . in lovers vein on World International emerge versions of 'I Will' and 'I Believe You' by Lynnette Tulloch . . . **butt tymes effects, and destinies dispightfull have changed both my keeper and my fare** . . . live onstage at Brent Town Hall, Forty Lane, Wembley on Friday —8pm to 1am— is Junior English with support Undivided Roots and Countryman. Sounds by Mastermind and Savannah. Tickets £4 on 01-451 3837 . . . **loves fire, and bewties light I then had store** . . . and at Chats Palace, Brooksby Walk, E9 on Friday: Jazira + disco and bar . . . **butt now close keipt, as captives wounded are** . . . a grand outing and dance to Cliftonville Hall, St Pauls Road, Margate this Saturday rocking to Young Lion and Sir Coxsone. Coaches leave Tottenham town hall 8am and Wandsworth and Brixton town halls and Shepherds Bush Green 9am. Tickets from Body Music 01-802 0146 . . . **that food, that heat, that light I finde no more** . . . appearing for the first time in England at the New Ambassador Hotel, Upper Woburn Place, WC1 on Saturday are the hypnotic dancers from America: Soul Heart And Mind also the dynamic dancers Jupitar and calypso and soul dancers onstage. Music by Super X International from the east end from 8pm until 2am. Food. Bar. Tickets: 01-808 6584 . . . **dyspaire bolts up my dores, and I alone speake to dead walls** . . . a festival of tropicanna is held at the Rio cinema where Kingsland meets Stoke Newington at Dalston on Sunday evening from 6.30pm featuring Gene Rondo, Sweet Distortion, Floyd Lloyd, Trevi Asafoantse and Angie Wong, Jah Bunny and players, with films *Rockers* and *Heritage Highlight*, ital food, African drum, poetry and dub. Adm: £3 and £2 (UB40) . . . **butt thos heare not my mone** . . . also on Sunday is an outing to Hastings On Sea dancing at the Queens Hotel to Unity Hi-Fi and Germini Hi-Fi. Coaches from Tottenham and Luton. Tickets from Body Music. . .

ON THE BOX

CONTINUED FROM PAGE 20

grandfather of *Point Blank* and *48 Hours*. **(BBC2)**

Cross Of Iron (Sam Peckinpah 1977). More violence, although Peckinpah's depraved religion of bullets and blades is a thing apart from Western or war myth. *Cross Of Iron* is Peckinpah on the Eastern Front and a grim and freezing movie it is too. James Coburn and Maximilian Schell play opposing officers; The Iron Cross is the bitter chalice to be tasted. **(BBC1)**

The Happiest Days Of Your Life (Frank Launder 1950). This England as it nearly was — Alastair Sim and Margaret Rutherford play school heads whose charges are accidentally billeted at the same school. "You do have digestives, don't you?" Beyond reasonable price. **(Thames)**

Dr Phibes Rises Again (Robert Fuest 1971). And the good doctor makes some further homicidal house calls in a freshly whipped up dollop of Price beyond all reason. Beryl Reid and Terry-Thomas go "uuurrrrghhh!" **(Thames)**

TUESDAY AUGUST 23

The Dick Van Dyke Show. Rob's brother turns up—as played by Dick's brother Jerry! **(C4)**

Pop Carnival. Big Country live at Sefton Park. **(BBC2)**

Permission To Kill (Cyril Frankel 1975). Curiosity value—Dirk Bogarde miscast as a British agent in Austrian iron curtain tangles. **(BBC1)**

WEDNESDAY AUGUST 24

Look, you've been watching it all week—why not give the tube a rest? You could switch on for **Car 54** or **Bewitched** on **C4** if you have to. And Tears For Fears are in today's **Pop Carnival (BBC2).** Carnival? Mine's a morning suit.

Goodbye Pork Pie (Geoff Murphy 1981). Screwball NZ road movie. "Exuberant, often hilarious . . . hectic pace . . . beautiful" (Chris Bohn, *NME* 24.10.81 **(Thames)**

Richard Cook

The Blondini gang in screwball NZ road movie – Goodbye Pork Pie (Thames).

LIVE ADS

THE GREYHOUND
175 FULHAM PALACE ROAD, W.6

Thursday 18th August	24 HOURS + Bamboo-U	£1.50
Friday 19th August	ACTION PACT/NEWTOWN NEUROTICS	£1.50
Saturday 20th August	RUBELA BALLET + Sunglasses After Dark	£1.75
Sunday 21st August	THE VIBRATORS + Actified	£2.00
Monday 22nd August	TWO HEROES + Cut Out Shapes	£1.25
Tuesday 23rd August	APARTMENT + Eko Eko	£1.25
Wednesday 24th August	CHASE THE FADE + Felix & The Cats	£1.50

Wanted DJ – Please ring (01) 385 0526

THE HALF MOON
Half Moon Lane, SE24
01-274 2733

Friday 19th August
YES LETS
+
GUESTS
Doors open 8.00pm £1.50
Tube Brixton, B. R. Herne Hill,
Buses 68,40,37,2,3,172,194

THE CAVE
NEW MERLINS CAVE
MARGERY STREET., LONDON WC1

Thursday 18th August
CRIME OF PASSION + 80 In The Shade
Friday 19th August £1.50
THE JACKIE LYNTON BAND
Saturday 20th August Adm Free
ZURICH ELEVEN
Sunday 21st August £1.00
JOHNNY MARS BAND
Monday 22nd August £1.00
VERTICAL HOLD + Support
Tuesday 23rd August £1.00
PRIVATE SECTOR
Thursday 25th August £1.00
NATIONAL GOLD

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING
September
4 THE DAMNED
6,7 PETER GABRIEL
10,11 LEVEL 42
18 STRAY CATS
19–25 KID CREOLE & THE COCONUTS
29 BIG COUNTRY
October
6–8 DEPECHE MODE
13,14 GARY NUMAN
27,28 WHAM
November
8 WHAM
19,20 THE EURYTHMICS
December
12,13 ROBERT PLANT
Telephone credit card bookings accepted personal callers welcome.
Send S.A.E for free list of London Gigs.
LONDON THEATRE BOOKINGS
42 Cranbourne St, Leicester Square, WC2
Phone 439 3371
open Sundays 12.00 Midday–6.00

The Rockgarden entertainment

Power and passion
LOST LOVED ONES
Thu Aug 18
Trio who look like the Stray Cats and sound like a head-on collision between The Clash and U2. Potential to be enormous.

"Hell for leather on a James Chance-like off beat"
CRAZEOLOGY
Fri Aug 19
"Not simple enough to toss into one bag, but not too complex to distance the listner...Their line is one that balances art and pop... an impression worth having." NME. 2 sets @ 10 and 11.45pm

From New York, Island Records recording artistes:
THE PEECH BOYS
Sat Aug 20
Big Apple funk - percussive, steam-driven, searing - from one of that Town's hottest acts. Parliament & Funkadelic? Forget 'em. 2 sets @ 10pm and 11.45pm.

Sun Aug 21: Faded Secret + The Wait

Mon Aug 22: Montage Real Estate + Still Thinking

Tue Aug 23: Goodnight Forever + Fear of Falling

Pretty boys in slinky dresses
mystery girls
Wed Aug 24
- pulsating blend of music designed to make you dance. Boy George eat your heart out!

SAD AMONG STRANGERS
Thu Aug 25
Use the standard line-up of gtr/vcls, bass, drms, K-boards to good effect, generating the sort of atmosphere and strength no androidal microchip could muster in any medium.

music venue:- IS OPEN 8-00P.M.tillabout 2-00A.M. MON. THRU. THURSDAY • 8-00P.M.till 3-00A.M. FRIDAY & SATURDAY AND 7.30P.M. till 12 MIDNIGHT ON SUNDAY. SET TIMES ARE USUALLY 10P.M.&11 P.M. - WEEKENDS IT's 30mins LATER • IT'S A GOOD IDEA TO PHONE BEFORE SETTING OUT TO CONFIRM THE ABOVE INFO ! THERE'S A BAR, COCKTAILS, RECORDS, VIDEOS AND DANCING YOU HAVE TO BE 18 OR OVER • **restaurant:-** OPENS 12-00 MIDDAY till 2-00A.M. MON to WEDNESDAY • TILL 3-30A.M. ON THURSDAY FRIDAY AND SATURDAY AND UNTIL MIDNIGHT ON SUNDAY **note:-** YOU GET UP TO **60% off** ADMISSION TO DOWN-STAIRS IF YOU EAT FIRST IN OUR RESTAURANT - WE'RE ON THE CORNER OF KING AND JAMES ST's. OLD COVENT GARDEN. WC2.
01-240-3961

THE KANE GANG

BROTHER BROTHER
WE'LL TAKE THIS TRAIN

KITCHENWARE RECORDS
62 CLAYTON STREET
NEWCASTLE UPON TYNE
Distributed By Polygram
Telephone 01-5906044

Let's Get Together For A Life Worth Living!

THE NEW SINGLE AVAILABLE NOW!

HAMMERSMITH ODEON
OUTLAW PRESENTS
JUDIE TZUKE
New Album 'RITMO'
Available NOW on Chrysalis Records & Tapes No CDL 1442
+SUPPORT
Tuesday 11th October 7.30pm
Tickets £5 and £4
available Now from Box Office and usual agents

FAC 51
THE HAÇIENDA

Friday 19th August and every Friday
GREG WILSON
The Grand Mixer plays the best in new funk and Modern Dance
Thursday 25th August
KING
Sunday 28th August
FUNK ALL DAYER
6 Top D.J.s
£2.00 till Midnight
Hacienda/SAS Members £3.00 Guests £3.50
Friday 2nd September
GREG WILSON'S FUNK NIGHT
featuring **NEUTRIMENT**
Friday 9th September
ORCHESTRAL MANOEUVRES IN THE DARK
The Gay Traitor Cocktail bar
is open every Monday 5.30 p.m.–2.00 a.m.
serving food and exotic drinks
Every Sunday 7.30–12.00 Midnight
D.J. MARC BERRY'S CLASSIC EVENING
11–13 WHITWORTH ST., WEST, MANCHESTER
061-236 5051

TOUR NEWS

NEW DATES FOR NUMAN, WHAM, KID CREOLE, RAINBOW

EXTRA!

GARY NUMAN has added second concerts at Manchester Apollo (30 September) and Birmingham Odeon (4 October) while a third show has been added at London Hammersmith Odeon on 15 October.

WHAM! sold out their Autumn show at London's Hammersmith Odeon within a few hours of the tickets going on sale. As a result, promoter Harvey Goldsmith has been forced to arrange two further London dates in order to satisfy demand – the first being another concert at Hammersmith Odeon, on Friday, 28 October, and the second at The Lyceum on Tuesday, 8 November. Tickets at Hammersmith are priced from £4.00 to £5.00 while those for the Lyceum are one price only – £4.00. But there's bad news for all those who hoped to attend the Whammers' Lancaster University gig on 14 October. This show now been switched to the Blackpool Opera House.

KID CREOLE And The Coconuts, currently adding more dates, have lined up yet another – at Leicester De Montfort Hall on 13 September. The band's new album, 'Doppelganger', will be in the shops to coincide with the start of the tour, which commences at St Austell on 24 August.

RAINBOW have added an extra date to their current UK trek and now play Bristol Hippodrome on Sunday, 11 September. Tickets are £5.00 and £4.75 from the Hippodrome box office.

GRANDMASTER FLASH, Chief Rocker Busy Bee, The Cold Crush Four Brothers, The Fantastic Freaks, Double Trouble and Rammelzee are among those who appear in *Wild Style*, an 82 minute-long rapping, scratching, double-dutching, hip-hop New York romance that's to be screened at London's ICA in The Mall. The film starts its exclusive run at the venue on Thursday 8 September.

***FOUR JAZZ FILMS* Is the title of a programme which is to be screened at the London NFT on Thursday, 22 September. The films, all of which are receiving their first British screening, are: *Hampton Hawes And Guests*, featuring altoist Sonny Criss together with tenorman Teddy Edwards, trumpeter Harry Edison and blues-shouter Joe Turner; *Zoot Sims Quartet*; *Les McCann Trio*; and *Shelly Manne Quartet*, which spotlights the work of tenor-player Bob Cooper. All seats are bookable at £2.20.**

THE TRUTH, Dennis Greaves' band, embark on a UK tour in September. Dates are Dublin TV Club (16 September), Belfast Queens University (17), Liverpool Venue (19), Manchester Adam and Eves (20), Nottingham Rock City (21), London Marquee (22/23/24 – the last date being a matinee for 16s and under), Brighton Pavillion (25), Cardiff New Ocean Club (28), Coventry Dog and Trumpet (29) and Birmingham University (30).

Preceding the tour, on 26 August, Formation Records release an EP version of the latest Truth single 'Step In The Right Direction', this EP comprising the title track plus 'Beat Generation', 'What You Want Me To Say' and 'Second Time Lucky'. 'A Step in The Right Direction' was written by The Truth and produced by Tony Swain and Steve Jolley. The other tracks were both written and produced by The Truth.

OMD. Pic Peter Anderson

DATING IN THE DARK

ORCHESTRAL MANOEUVRES In The Dark play a short series of dates at smaller venues during early September. The purpose of the tour is to showcase new material that the band have been working on since their last UK tour but, because of the smaller venues involved, the band warn that the full OMD stage show will not be on display.

The five gigs take place at: Nottingham Rock City (6 September), Cardiff Top Rank (7), Bradford Caesars (8), Manchester Hacienda (9) and Liverpool Royal Court (10), and tickets at all venues are priced £4.00.

Tickets for the concerts in Cardiff and Bradford are available from several sources. In Cardiff from the venue itself, plus Virgin and Spiller's Records, Cardiff; Derrick's Records, Port Talbot and Swansea; and Rockscene Records, Newport. For the Bradford show, vendors are: Caesar's, Bradford; Bostock and HMV Records, Bradford; Barkers Records, Leeds; Bradley's Records, Halifax; and JAT Records, Wakefield. Tickets for all other concerts are available from the respective box-offices.

This Wah for Futurama. Pic Kevin Cummins

FUTURAMA, PENWITH FESTIVALS: DEVOTO, DEATH CULT, CHUCK BERRY

ONE WAH TICKET

WAH play their only British date this year when they appear at this year's Futurama Festival on September 17. This edition of the festival, the fifth, sees the event back at its original home of Leeds Queens Hall, considered by promoter John Keenan to be the most successful of the venues that's housed his yearly shindig. The 1983 version takes place over two days – September 17 and 18 and features the following acts:

Saturday, 17 September: Wah, Howard Devoto, Comsat Angels, The Smiths, Clock DVA, Gina X, Chevalier Brothers, Danielle Dax, Chameleons, Red Lorry Yellow Lorry, A Popular History Of Signs, Red Guitars, Edward's Voice, Masque Of Bizarro, Real Foo Foo, MRA, Colenso Parade, Curia Veritas, The Lost Boys, Ekome and poet Joolz.

Sunday, 18 September: Death Cult, Armoury Show with Richard Jobson, Bryan Gregory's Beast, Jayne County, Mekons, Three Johns, The Box, Ligotage, New Model Army, Holy Toy, Flesh For Lulu, Pleasure And The Beat, Under Two Flags, Sex Beat, Action Pact, Play Dead, Lavolta Lakota and Bone Orchard.

It's probable that Stray Cats will also be appearing on the Saturday show, though this has still to be confirmed, while another top band is being sought to head the Sunday proceedings and Keenan is expected to sign them during the next few days.

Tickets prices £7.50 for each day or £12.00 for both days, are available from John Keenan, PO Box HH9, Leeds 8 LS8 1AN. Cheques and postal orders should be made payable to John Keenan, who says that postal orders are preferable to cheques which will take at least 10 days to clear.

CHUCK BERRY has been confirmed for the Penwith Festival, near St Ives, Cornwall, on 30 August and the final line-up for the event reads: Meatloaf, Chuck Berry, 10 CC, Aswad, Renaissance, The Opposition and Sid's Taxi. Apart from postal bookings (from Artina Records, PO Box 30 Quay St, Penzance, Cornwall) advance tickets, price £10, are now available from HMV, Exeter; Virgin Records, Plymouth; Records Select, Wadebridge; Oliver's, Redruth; Robbie's Records, Newquay; Saffron, St Austell; Saffron, Truro; Records And Tapes, Falmouth; Hydrovolt, Helston; and Fergi's, Penzance. Tickets on the day are priced £15.

MANU DIBANGO, GARY GLITTER ONE-OFFS

HOT CHOCOLATE TASTERS

HOT CHOCOLATE appear at Croydon's Fairfield Hall on 2, 3, and 4 September as part of a soon-to-be-announced tour. Tickets for the shows, which are being promoted by TBA, are £7.50, £6.50 and £5.50.

MANU DIBANGO, whose 'Soul Makossa' and 'Big Blow' hits were recently released as a back-to-back single by London, headlines at an evening of African sounds, which is being held at London's Hammersmith Palais on Monday, 5 Septemver. Gasper Lawal's Africa Oro Band and Kabbala are the special guests on the show, which begins at 7.30 pm. Tickets are £5.00.

GARRY GLITTER and his band play a one-off concert at Leeds Roundhay Park on Bank Holiday Monday, 29 August. Support acts are Snake Davies and His Alligator Shoes and Billy Bragg, with Glitter going onstage at 3 pm.

10 CC are now finalising details of their UK tour which commences in September to coincide with the release of a new album titled 'Windows In The Jungle'. Full details of the tour will be announced in *NME* during the next week or two. It's also probable that Meatloaf will be announcing a couple of extra British gigs also during the next few days, these being dates slotted in between his Castle Donington appearance on 20 August and his St Ives festival show on 30 August.

GERMAN synthman Robert Schroder will be the headliner at Milton Keynes' Woughden Campus UK Electronica event on 3 September and not Hawkwing, as previously suggested. However, Hawkwind members will be appearing during the day, though Dave Brock claims that they will not be playing normal Hawkwind fare but something 'more in keeping with the theme of the event'.

BRILLIANT have announced their new line-up, following drummer Andy Anderson's departure to The Cure. New drummer is Mike Foster who was one of the band's original twin-drummers along with Killing Joke's Paul Ferguson. He now joins the basic nucleus of Youth, Tin Tin and Marcus, plus additional singer June and percussionist Ches. The band are shortly to record a new single and threaten forthcoming gigs in both the UK and deepest Europe.

CHRISTOPHER CROSS, winner of five Grammy awards in 1980, has lined up four English dates for this Autumn. The shows, presented by Barry Dickins and ITB, are at Southampton Gaumont (30 September), Birmingham NEC (1 October) and London Dominion Theatre (2 and 3). Tickets for Southampton and Birmingham are priced £7.50, £6.50 and £5.50 while those for the London Dominion are £10.00, £8.50, £7.50, and £6.50, available from box offices and the usual agents. The shows, Cross's first live shows in this country for two years, will be followed by gigs at Dublin's Royal Dublin Stadium on 7 and 8 October.

ENERGY, Syndromes, Deuce, Skating For Cover and Beyond The Heart are among the 14 bands playing at the Corby Youth Music Festival at Corby Boating Lake on Saturday, 27 August. The show runs from 10 am to 11 pm and tickets are £1.00 in advance or £2.00 at the gate.

TWO FOR I-THREE ONE

MARCIA GRIFFITHS, an original member of Bob Marley's back-up group The I-Threes, visits Britain shortly to play two shows at London's Dominion Theatre on 7 and 8 Septemver. This will be Marcia's first solo appearance in Britain since 1970 and she'll be accompanied on this occasion by The Tamlins, plus Calabash a band boasting some of Jamaica's finest musicians. A proportion of the proceeds from the concert will be paid towards the Mohammed Ali tennis coaching project in Brixton. Some UK provincial dates are expected to be announced during the next few days.

THE DAMNED and Anti-Nowhere League wish to apologise to punters who made the trip to the aborted punk festival at Knebworth Hall last Saturday (13). John Curd, manager of ANL, who also has been acting on behalf of The Damned – who currently don't have either a manager, an agent or a record company — explained: "The whole thing was arranged by a bunch of cowboys with no money. We checked to see if they had actually booked the hall — which they had — but they failed to come up with the deposit they had promised the bands and, after a number of phonecalls over two or three days, they eventually phoned us at the last minute and said that they were cancelling the show. I blame myself for not realising that they were just jokers."

Meanwhile, The Damned, who played a sell-out gig at London's Hammersmith Palais back in July, return to the venue on Sunday, 11 September, when they'll appear as headliners on a bill also featuring Play Dead, Flesh For Lulu and Dormannu. Doors open at 8 pm and tickets are £3.50.

MURRAY HEAD, who last played live in London as support to Elton John at Wembley, plays a one-off gig at London's Dominion Theatre on 7 October. Tickets for the show are priced £4.50 and £4.00.

HITSVILLE RECORDING STUDIOS

Commodores. Pic Anton Corbijn

COMMODORES A-COMING

As exclusively announced in last week's *NME*, THE COMMODORES are returning to Britain for 15-date tour, with Gary Byrd as the probable supporting act. Only two London dates are confirmed as yet, these being at Croydon's Fairfield Hall on 25 September and at Hammersmith Odeon on 28 September. Tickets for both venues are priced £6.00, £5,00 and £4.00 and these are available from the box offices and usual agencies as from 19 August. The Commodores have just completed work on their 13th album for Motown and this is being rush-released to coincide with the group's European tour, which commences in Germany on 3 September. All the group's UK provincial dates will be announced next week.

RECORD NEWS

MODE REBUILD

DEPECHE MODE, whose current single is currently gracing the *NME* singles charts, release their third album, 'Construction Time Again' on Mute Records next Monday (22). Produced by Daniel Miller and the band, the album was recorded at London's Garden Studio and mixed at Berlin's Hansa Studio.

X-MAL DEUTSCHLAND ▼

● **X-Mal Deutschland** will release a double A-sided 12-inch single through 4-AD on 2 September. It will be formed by 'Incubus Succubus II' and 'Vito', the first title being formerly only available on the German label Zick Zack.

● Robin Guthrie and Elizabeth Frazer (Cocteau Twins), Michael Conroy and Gary McDowell (Modern English), Martyn Young (Colour Box) and Gordon Sharp (Cindy Talk) have banded together under the name **This Mortal Coil** for a one-off single comprising a version of Tim Buckley's 'Song To The Siren', performed by the current Cocteau Twins line-up of Guthrie and Frazer, plus a rendition of '16 Days', an early Modern English song, performed by the whole band. A 12-inch version also features the band working their way through yet another Modern English song, 'Gathering Dust'. Again, the label's 4AD.

● **A Little Richard** greatest hits collection called 'The Real Thing' is to be made available by Magnum Force Records on 23 September.

● **AC/DC**, who claim to have flogged around 25 million albums (some of them their own!) release their ninth album this week. Called 'Flick Of The Switch' it contains new tracks and was recorded at Compass Point Studio in the Bahamas. Phil Rudd, the drummer on the album has since left and has been replaced by Mancunian Simon Wright, formerly of Tytan, who will be in the drum chair during the band's American tour which is due to start in late August.

● **Desmond Dekker**, supplier of such classic reggae hits as 'It Mek' and 'Israelites' has a new single 'Hot City', on Stiff Records, released this Friday (19).

SOMETHING SPECIAL

THE SPECIAL AKA have a new single, 'Racist Friend'/'Bright Lights' released on 2-Tone on 26 August. A 12-inch edition will be available and this will feature both the seven-inch vocal mixes plus instrumental versions of the two songs on the B-side. Both tracks stem from the Special AKA album, provisionally titled 'Square One', which is due out in the autumn.

The Special AKA will be appearing live on *The Switch* (Channel 4), also on 26 August.

New Order. Pic Peter Anderson

Jerry Damers. Pic Anton Corbijn

FACTORY FUNTIME

NEW ORDER have a new 12-inch single out on 22 August. Produced in New Jersey by Arthur Baker and New Order it contains four tracks — 'Confusion', 'Confused Beats', 'Confused Instrumental' and 'Rough Confusion'. Also up-and-coming from Factory are 12-inch singles from A Certain Ratio and Cabaret Voltaire, the former containing ACR's version of Stevie Wonder's 'Don't Worry 'Bout A Thing', while James, a new Manchester band, make their appearance on a mere seven-incher that bears the title 'Jim/one'. And also on the way is a video called 'A Factory Outing', which features various Factory bands performing live at Manchester's Hacienda. Expect this one sometime during September.

STEVE NIEVE ▼ LEVEL 42
BEE GEES ▼ NEW UK SUBS

● **Steve Nieve,** The Attractions keyboard-player, has an album called 'Keyboard Jungle' lined up for September release through Demon Records. Also due out from Demon shortly is 'Rush Hour', a Nick Lowe produced album by The Moonlighters, while Demon's Edsel subsidiary promises such collectibles as 'Birmingham Beat', by Mike Sheridan And The Nightriders, and 'Runaway Hits', a compilation of classics from Del Shannon. Demon have also completed a deal with Lamont Dozier's Megaphone label and, as a result, are lining up for release, 'Bigger Than Life', an album of New Dozier songs.

● **Level 42,** doing pretty well in the charts with 'The Sun Goes Down (Living It Up)' have a new album in the shops this week. This one's called 'Standing In The Light' and was mainly produced by Larry Dunn and Verdine White of Earth Wind And Fire.

● A new **Bee Gees** single, taken from the soundtrack of the film *Stayin' Alive* gets a 25 August release from Polydor. Titled 'Someone Belonging To Someone' it's issued simultaneously on seven-inch and 12-inch, the former's B-side being 'Night Fever' while its bigger brother contains a 'Saturday Night Fever Medley'.

● The **New UK Subs** have their first single released on 26 August. It comes in both seven-inch and 12-inch formats, the A-side being 'Another Typical City'. Another song 'Still Life' is common to both issues but the bonus track on the 12-inch is 'Veronique'. The Subs are currently putting the finishing touches to an album, 'Flood Of Lies', which is scheduled for release here at the end of September.

● **Geisha Girls** have a single, 'I'm A Teapot' out on their own Dog Breath label this week. But British promotional gigs will have to wait until the band get back from their Dutch tour, in early September.

● **The Bloomsbury Set** follow their successful debut single 'Hanging Around With The Big Boys' with a release titled 'Dress Parade', which gets an RCA release on 26 August. The B-side is titled 'Serenade' though a 12-inch version of the single will feature an extra track in 'Second Hand'.

JOHN FOXX, GENESIS

A Rotten bow-tie! Pic Lisa Haun

LOVE PiL

PIL, who haven't provided us with an album since 'Flowers Of Romance' back in the Spring of '81, are readying a 'Live In Japan' album which will emerge through Virgin in the very near future. A live video, shot in Tokyo, will also be available shortly, these particular goodies being prefaced by the arrival of a 12-inch single 'This Is Not A Love'/'Blue Water', which is already available on import but which Virgin UK are putting out in September.

JOHN FOXX has a new single released by Virgin Records on 22 August. Available in various guises, it will appear as a special double-pack EP containing four tracks and there will also be a 12-inch edition which will feature 'Your Dress', the A-side on both offerings, but a different B-side. The other tracks on the double-pack are: 'A Woman On The Stairway', 'The Lifting Sky' and 'Annexe', while the B-side of the 12-inch is 'The Garden, the title song from Foxx's last album.

GENESIS, who ducked out of sight since their part-live album and accompanying single last year, have a new single 'Mama'/'Gonna Get Better' released through their new deal with Virgin/Charisma on 22 August. Both tracks are likely to appear on the new Genesis LP due out in early October and bearing the remarkable title 'Genesis'. The band's mainman Phil Collins is currently touring with his old chum Robert Plant, but will be back on Genesis-duty in October when the band will announce all forthcoming plans – including a possible British tour.

SHAKATAK ▼ GANG OF FOUR
BUNNY WAILER ▼ BOBBY BLAND

● **Shakatak**, whose 33-date concert tour begins on 16 September, release a new single to coincide with the gigs. Titled 'If You Could See Me Now' it's backed with 'Fly The Wind' and is available both as a seven-inch and as a 12-inch. The single is the first to feature the new Shakatak line-up with Norma Lewis joining Gill Saward on vocals. Keyboardist Nigel Wright will no longer tour with the band but remains producer and arranger.

● **Gang Of Four** release their fourth album, 'Hard', through EMI on 5 September. The Gang will be touring Europe during September and a London date is likely to be slotted in somewhere towards the end of that month.

● **Bunny Wailer's** live album, recorded at his first show in 10 years, is promised shortly by Solomonic. Meanwhile the label's putting out a Bunny Wailer single titled 'Boderation' backed with 'Badder Ridim'. This will be available as a 12-inch as will Wadada's 'Reggae Sunsplash'/'Splash In Dub', another Solomonic disco offering.

● **Bobby Bland's** latest album, 'Tell Mr Bland', recently reviewed in *NME* as an import, comes out on British MCA this Friday (19).

● Roir's current crop of cassette releases include **Dub Syndicat's** 'One Way System'; **Malaria's** 'Revisited' and **MC5's** 'Babes In Arms', the last named being a collection of rarities assembled from Wayne Kramer's mass of out-takes, remixes and other previously unreleased material. Inset notes on this one are by Mick Farren.

● **The Beatles'** fourth single, 'She Loves You' is to receive the picture disc treatment from EMI on 22 August – exactly 20 years after its original release. The single, the group's second Number One hit, will also be available in a picture sleeve.

● **Bonnie Tyler** releases a new single 'Straight From The Heart' on 26 August. The track is taken from her successful CBS album 'Faster Than The Speed Of Night'

● **Cliff Richard,** currently celebrating 25 years in the biz, releases a new EMI single, 'Never Say Die (Give A Little Bit More)', on 22 August. A 12-inch extended dance mix of the single is also out on the same day.

● **Peter Hammill** releases 'Patience', his twelfth solo album, through Naive Records on 26 August. It's the singer's 21st album in all, including the Van Der Graff Generator releases, and featured on this latest offering are John Ellis (guitar), Guy Evans (drums) and Nick Potter (bass), the latter twosome being ex-VDGG stalwarts. Hammill, who will be playing a headline tour in October, also has a single, 'Film Noir'/'Seven Wonders' out on 2 September. The B-side does not stem from the album.

● **Larry Graham**, the former Sly Stone bassist, releases a new single through Warner's on 19 August. Titled 'I'm Sick And Tired'/'Victory', it stems from Graham's 'Victory' album and will be available in both seven-inch and 12-inch versions.

● **Fear Of Falling**, the Slough-based four-piece, have released a three track 12 inch single on Excellent Records – 'Like A Lion'/'Prodigal'/'You-Me'.

STRAY CATS, SAKAMOTO, NUMAN

PEGGING SUE

ENSIGN RECORDS have picked up the rights to Juggy Murray's legendary Sue catalogue and plan to reactivate the label in Britain shortly – just 20 years after the release of Inez and Charlie Foxx's 'Mockingbird' marked the original Sue launch in this country.

The first albums, 'I've Got A Woman' and 'The Last Minute', both by organist Jimmy McGriff, are scheduled for October, the last album being a retitled version of McGriff's 'One Of Mine/Gospel Time' LP. Apart from the title change, both these records will be in their original packaging. Later follows a set of six four-track EPs by Inez and Charlie Foxx, Ike and Tina Turner, organist Hank Jacobs and others, while there will also be a 24 track cassette featuring many of the best tracks ever to appear on the label.

STRAY CATS, due to play a Lyceum Ballroom date on 18 September, have a new album, 'Rant'n'Rave With The Stray Cats', released by Arista on 3 September. The threesome are due in London soon for a promotional visit and are booked for an appearance on *The Switch* on 26 August.

RYUICHI SAKAMOTO's score to the film *Merry Christmas Mr Lawrence*, which stars David Bowie, gets a Virgin album release on 22 August. The album also includes David Sylvian's vocal version of the main theme 'Forbidden Colours', on which he and Sakamoto collaborated earlier this year. The twosome are to team once more next month when Sakamoto travels to Europe to commence work on the former Japan vocalist's first solo album.

GARY NUMAN. shortly to set out on a lengthy round-Britain gigorama releases a new single, 'Warriors' on 26 August. The track is taken from the forthcoming album of that name and was written and produced by Numan. The B-side, not on the album, is another Numan original entitled 'My Car Slides'.

HEAD MUSIC PRESENTS
THE ANIMAL NIGHTLIFE REVUE
With Special Guests:
D.C.LEE, JOHN CRITCHENSON
Plus D.J.s:
GARY CROWLEY, PETE TONG
Friday 19th and Saturday 20th August 8.30pm till 1.30am
THE EMPIRE ROOMS
161 Tottenham Court Road W1
TICKETS £4.50 FROM THE BOX OFFICE (3874173) OR
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 836 2184; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS; THE CAGE (GEAR MARKET) KINGS RD.. OR £4.50 ON NIGHT

HEAD MUSIC PRESENTS
A CERTAIN RATIO
ORCHESTRE JAZIRA
Quando Quango
LYCEUM strand, SUNDAY 21st AUGUST at 7.30
TICKETS £3.50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 836 2184; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS; THE CAGE (GEAR MARKET) KINGS RD., OR £3.50 ON NIGHT

THE MIGHTY CLOUDS OF JOY
The London Gospel Community Choir
Dominion Theatre
Tottenham Court Road London Wc2
FRIDAY 2nd SEPTEMBER at 8.00pm
TICKETS £5.00 £4.50 £4.00 inc VAT AVAILABLE FROM DOMINION BOX OFFICE TEL 580 9562-3
OR FROM LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, KEITH PROWSE, ALBEMARLE, STARGREEN,
PRESENTED BY HEAD MUSIC OR AT DOOR ON NIGHT

STUDENTS!
SEE OUR
EDUCATIONAL OPPORTUNITIES FEATURE
ON PAGES 45, 46 & 47

THINK - you're up against a brick wall?
THINK - your band deserves more attention?

THINK YOURSELF LUCKY

TDK Battle of the Bands is still accepting tapes for the Autumn UK Tour

THINK - you might be interested in a recording contract - £10,000 and national television exposure ?

DON'T JUST THINK - ACT !!!

Send a demo cassette containing three original tracks, a brief biography and a photo to

TDK Battle of the Bands
P.O. BOX 1DU
57A WIMPOLE STREET
LONDON W1A 1DU

CLOSING DATE 10th Sept 83

SILVER JUBILEE
1958 marquee 1983

90 WARDOUR ST W1 01-437 6603

OPEN EVERY NIGHT 7.00pm – 11.00pm

REDUCED ADMISSION FOR STUDENTS, SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thursday 18th August (Adm £2.50)
HOWARD JONES
Plus Red Beat & Jerry Floyd

Friday 19th August (Adm £2.00)
COOK DA BOOKS
Plus support & Jerry Floyd

Saturday 20th August (Adm £2.50)
PENDRAGON
Plus guests & Jerry Floyd

Sunday 21st August (Adm £2.50)
STAN WEBB'S CHICKEN SHACK
Plus support & Jerry Floyd

Monday 22nd August (Adm £2.00)
THE GYMSLIPS
Plus guests & Jerry Floyd

Tuesday 23rd August (Adm £2.50)
TWELFTH NIGHT
Plus support & Jerry Floyd

Wednesday 24th August (Adm £2.50)
HOT CLUB
Plus guests & Jerry Floyd

Thursday 25th & Friday 26th August (Adm £3.50)
MAGNUM
Plus guests & Jerry Floyd

ADVANCE TICKETS ARE AVAILABLE FOR CERTAIN SHOWS — TO MEMBERS ONLY

READING ROCK '83
AUGUST BANK HOLIDAY WEEKEND

HEAD MUSIC PRESENTS

THE DAMNED
PLAYDEAD
FLESH FOR LULU
DORMANNU

242 SHEPHERDS BUSH RD., W6

TICKETS £3.50 (INC. VAT) ADVANCE
PALAIS BOX OFFICE, TEL: 748 2812.
LONDON THEATRE BOOKINGS, TEL: 439 3371.
PREMIER BOX OFFICE, TEL: 240 2245.
KEITH PROWSE, TEL: 836 2184.
ALBEMARLE, TEL: 283 9261.
STARGREEN, TEL: 437 5282.
ROCK ON RECORDS.
ROUGH TRADE RECORDS.
OR £3.50 ON NIGHT

HAMMERSMITH PALAIS
SUNDAY 11th SEPTEMBER at 8.00pm

TO ADVERTISE ON THE LIVE PAGE
Ring ALEX on
01-261 6153

WILF A. WALKER FOR BLACK PRODUCTIONS PRESENTS

TAJ MAHAL
& THE INTERNATIONAL RYTHMN BAND

AT HAMMERSMITH PALAIS
242 SHEPHERDS BUSH ROAD / LONDON W6
TUESDAY 6 SEPT 83 AT 7.30

TICKETS £5.00 FROM: ADVANCE BOX OFFICE (748 2812)/ RYTHMN RECORDS / PREMIER BOX OFFICE (240 2245)/ KEITH PROWSE (836 2184) / ROUGH TRADE RECORDS / LONDON THEATRE BOOKINGS (439 3371) / DUB VENDOR

01-485 9006. CAMDEN TOWN TUBE

ELECTRIC BALLROOM

THUR 18th AUGUST
CABARET VOLTAIRE 8 p.m. £3.00
+ THE CABARET VOLTAIRE VIDEO SHOW

THUR 15th SEPT
SPEAR of DESTINY
+ XXXXXX
+ DORMANNU £3.50

Tickets – POST. (P.O. + SAE) 184 CAMDEN HIGH RD NW1.
OR – CAGE (Kings Rd) + Rock On + L.T.B + Premier.

EINSTÜRZENDE NEUBAUTEN

FRIDAY 19 AUG. - 8PM - ACKLAM HALL

ACKLAM ROAD OFF PORTOBELLO W10

TICKETS £3·00

FROM CAGE (KINGS ROAD) & LTB & PREMIER & ON THE DOOR

DINGWALLS

Camden Lock
Chalk Farm Road London NW1
267 4967

RHYTHM 'N' BOOZE
LIVE MUSIC. BAR. DISCO
RESTAURANT. VIDEO

THUR 18
FORTNIGHTLY RESIDENCY
SCRUMPY HAY DOWN **TENPOLE TUDOR**
PLUS SUPPORT RYTHMIC ITCH

FRI 19
FARENJI WARRIORS
SUPPORTED BY THE WEBSTERS

SAT 20
FORMERLY THE KOKOMO SINGERS
VAMP
SUPPORTED BY COCKTAIL CRAZY

MON 22
SHOUT RECORDS SHOWCASE NIGHT
SHOC CORRIDOR PRIVATE COLLECTION POPULAR HISTORY OF SIGNS

TUE 23
FROM JAMAICA
CULTURE
SUPPORTED BY APO & THE NATIVES

WED 24
FROM U.S.A.
JAYNE COUNTY
WITH SPECIAL GUESTS GROUND ZERO

THUR 25
THE MILKSHAKES
SUPPORTED BY THE PRISONERS

FRI 26
THE CHAMELEONS

EATS & DRINK AT DINGWALLS BEFORE 10pm AND SAVE A FORTUNE

ROCK CITY

Talbot Street, Nottingham
Tel: 0602 412544
Open 8pm–2am

Tuesday 6th September £4.00 Adv
ORCHESTRAL MANOEUVRES IN THE DARK

Wednesday 14th September £3.50 Adv
LEVEL 42

Wednesday 28th September £3.00 Adv
PAUL YOUNG

Must be over 18 years of age Tickets from Rock City Box Office Selectradisc Victoria Box Office Nottingham-Re-cords & Way Ahead Derby-Revolver, Mansfield-Pride. Newark-Mirage, Leicester, The Box Office. Lincoln Re-cords, Burton or by post from Rock City, enclosing S.A.E.

THE **private sector**

Saturday 20th August
The Roxborough, College Road, Harrow-on-the-Hill
Tuesday 23rd August
New Merlin's Cave
Margery Street, WC1

THE HALF MOON

HALF MOON LANE, SE24
01-274 2733

Saturday 20 August
THE JOURNEY THROUGH + SHADE THE MAESTRO
Tube Brixton (8.00 p.m.) £1.50
B.R. Herne Hill
Buses 68, 40, 37, 2, 3, 172, 194

MCP presents

BIG COUNTRY
+ SPECIAL GUESTS

BRISTOL COLSTON HALL
TUESDAY 13th SEPTEMBER 7.30 p.m.
Tickets £4.00 & £3.50
Available from B/O Telephone No: 0272 291768 and usual agents.

BIRMINGHAM ODEON THEATRE
WEDNESDAY 14th SEPTEMBER 7.30 p.m.
Tickets £4.00 & £3.50
Available from B/O Telephone No: 021-643 6101/2

SHEFFIELD CITY HALL
THURSDAY 15th SEPTEMBER 7.30 p.m.
Tickets £4.00 & £3.50
Available from B/O Telephone No: 0742 735295/6

BECAUSE OF REDEVELOPMENT THE LAST

READING ROCK

At the Thameside Arena Richfield Ave.

FRIDAY 26th AUGUST

the stranglers
MAN
STEEL PULSE
From Finland
HANOI ROCKS
PALLAS
SOLSTICE
PENDRAGON
AUTO DAFÉ
SPECIAL GUESTS **BIG COUNTRY**

SATURDAY 27th AUGUST

BLACK SABBATH
MARILLION
SUZI QUATRO
MAGNUM
From Ireland
MAMA'S BOYS
HEAVY PETTIN'
LEE AARON
FORTUNE
CRAZY ANGEL
SPECIAL GUESTS from USA
STEVIE RAY VAUGHAN & DOUBLE TROUBLE
SPECIAL GUESTS **ANVIL** from Canada

SUNDAY 28th AUGUST

THIN LIZZY
SPECIAL GUESTS from USA
LITTLE STEVEN & THE DISCIPLES OF SOUL
STEVE HARLEY & COCKNEY REBEL
CLIMAX BLUES BAND
THE ENID
SAD CAFÉ
ONE THE JUGGLER
TWELFTH NIGHT
OPPOSITION
SPECIAL ATTRACTION
TEN YEARS AFTER

DJ's & Linkmen · Jerry Floyd · Mike Quinn & Martin Ball

DAY TICKETS

FRIDAY	£7.00
SATURDAY	£8.50
SUNDAY	£8.00

Available at Ground or by post (please enclose SAE) from NJF MARQUEE, P.O. BOX 4SQ, LONDON W1A 4SQ or through usual local coach companies.

AN "ADVANCE ONLY" **3 DAY TICKET** including CAMPING, CAR PARKING and VAT. Available by Post (enclose SAE) from NJF/MARQUEE, P.O. BOX 4SQ, LONDON W1A 4SQ, or from the following agents:

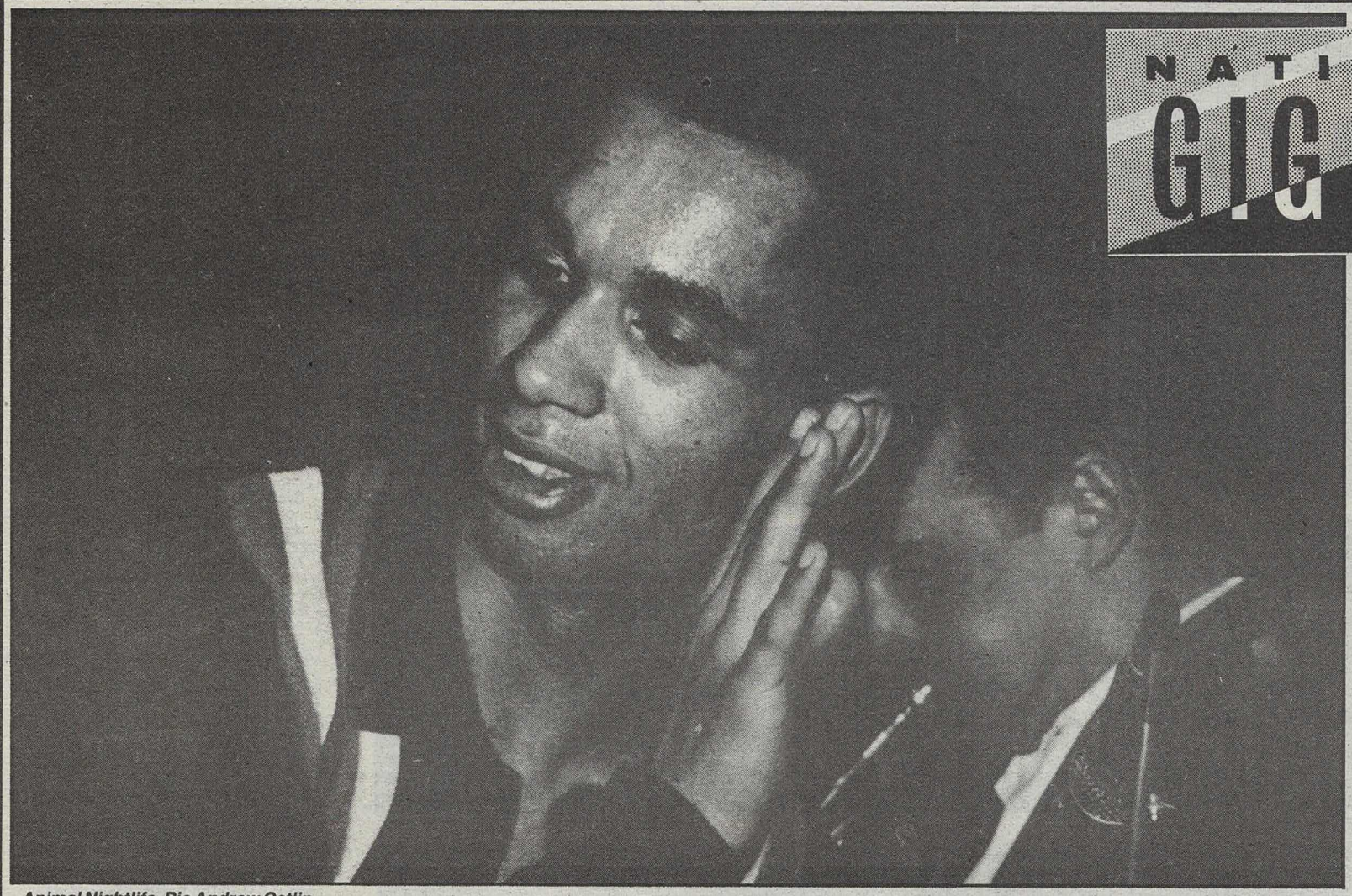
£15.95

BASINGSTOKE	N.S.S.	EGHAM	Recordwise	LONDON (cont.)	Centre Tickets, Edwards & Edwards, London Theatre Bookings, Albermarle	POOLE	Setchfields
BIRMINGHAM	Cyclops Sounds	EXETER	Greenhalgh			PORTSMOUTH	HMV
BOLTON	Hawker Howarth	GLASGOW	Apollo Theatre, Virgin			PORTSMOUTH (Drayton)	R. A. Fraser
BRIGHTON	HMV, Virgin	GLOUCESTER	HMV	LUTON	Record City	PORT TALBOT	Derricks
BRISTOL	Virgin	GRIMSBY	Pride Records	MANCHESTER	Piccadilly Records	READING	Knights, Lazer, Hamers, N.S.S.
BURNLEY	Electron	GUILDFORD	Andertons	MIDDLESBROUGH	Town Hall, Cleveland Studios, Cavendish Travel	SEVENOAKS	Furlongs
CAMBRIDGE	Parrot Records	HANLEY	Mike Lloyd			SHEFFIELD	Cavendish Travel, Virgin
CARDIFF	Virgin, Spillers	HOUNSLOW	Lowes			SOUTHEND	Parrot
CAVERSHAM	N.S.S. Newsagents	IPSWICH	Parrot Records	MILTON KEYNES	Virgin	SOUTHAMPTON	Virgin
CHELMSFORD	Parrot Records	KING'S LYNN	Bayes	NEWARK	Pride Records, Wayahead	STAFFORD	Lotus Records
COLCHESTER	Parrot Records	LEEDS	Barker, Cavendish Travel	NEWCASTLE UPON TYNE	Virgin	STEVENAGE	F. L. Moore
COVENTRY	Apollo Theatre, HMV	LEICESTER	Midland Red	NEWCASTLE UNDER LYME	Mike Lloyd	SWANSEA	HMV, Derricks
CRAWLEY	H. R. Cloake	LEIGHTON BUZZARD	F. L. Moore	NORWICH	George Wortley	SWINDON	Kempster
CROYDON	H. R. Cloake	LINCOLN	Pride Records, The Box Office	NOTTINGHAM	Wayahead	TONBRIDGE	Music Room
DERBY	Wayahead	LIVERPOOL	T.L.C.A.	OXFORD	Russell Acott, Apollo Theatre	TUNBRIDGE WELLS	Music Room
DUNSTABLE	F. L. Moore	LONDON	Marquee, 90 Wardour St. W1, Premier Box Office, Keith Prowse,	PARKSTONE	Setchfields	WORCESTER	Music Centre
EDINBURGH	Virgin			PLYMOUTH	Virgin	YORK	Sound Effects

+ MIDLAND RED AND UNITED COUNTIES BUS COMPANIES

NB: OUR CAMPSITE IS RESERVED FOR WEEKEND TICKET HOLDERS ONLY.

NATIONWIDE GIG GUIDE



Animal Nightlife. Pic Andrew Catlin

IF YOU are sinking into typical London lethargy, why not try a little ANIMAL NIGHTLIFE – their Revue is at Tottenham Court Road Empire Rooms on Friday and Saturday. For those of you who are animals *all* the time, there's Castle Donnington's 'Monsters Of Rock' festival on Saturday, featuring WHITESNAKE, MEATLOAF, ZZ TOP, TWISTED SISTER, DIO and DIAMOND HEAD.

Unusual one-offs this week include Liverpool poets BRIAN PATTEN and ROGER McGOUGH at London's Drill Hall on Saturday, and a fleeting visit from Yorkshire's typically dour COMSAT ANGELS at the Venue on Monday.

CABARET VOLTAIRE, FORREST, DAVID ESSEX and CHAS AND DAVE all continue their summer tours, while KID CREOLE AND THE COCONUTS begin a UK visit at St. Austell on Wednesday.

THURSDAY 18th

Birmingham Barrel Organ: **Orphan**
Birmingham Golden Eagle: **The Vibrators**
Birmingham Hippodrome: **'Yakety Yak' with The Darts (until Saturday)**
Bradford Manhattan Club: **Xero**
Brentford The Red Lion: **Little Sister**
Buckingham The Mitre: **Danny Picasso & The Last Good Kiss**
Cheriton White Lion: **Playing By Numbers**
Chesterfield Aquarius: **(until Saturday) Helen Day / Wild Affair**
Chesterfield Star Inn: **Our Pete & The Wage Slips / Jumping Jeannie & The 4½ Garden Gnomes**
Croydon The Cartoon: **Answers On A Postcard**
Erdington Posers: **Virage**
Ferryhill King's Head: **Dogsbody / The Polluted**
Glasgow Henry Africas: **The Wake**
Gt. Yarmouth Big Apple: **Manbanana**
Henley-on-Thames Five Horseshoes Hotel: **Casa Casino**
Hereford Market Tavern: **30 Seconds**
Hornsea Floral Hall: **Nine Play Hendrix**
Lane End Osbourne Arms: **Fair Exchange**
Leeds Warehouse: **Einsturzende Neubaten**
Leamington Spa Regent Hotel: **Rendezvous**
Liverpool The Mayflower: **The Rivals**
London Ad Lib at The Kensington: **Europeans In Tropic / Big Fun**
London Brixton The Fridge: **King Kurt**
London Brixton Old White Horse: **La Luna**
London Camden Dublin Castle: **Doc K's Blues Band**
London Camden Dingwalls: **Eddie Tenpole Tudor**
London Camden Electric Ballroom: **Cabaret Voltaire**
London Catford Black Horse: **The Wild Eagles**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Childs Hill Castle Club: **Dizzy Lizard and The Nolan Brothers**
London Covent Garden The Canteen: **Honor Hefferman & The Group (until Saturday)**
London Covent Garden Rock Garden: **Lost Loved Ones**
London Fulham Greyhound: **24 Hours / Bamboo U**
London Fulham Rd. New Golden Lion: **Legendary Luton Kippers**
London Gullivers: **Europeans In Tropic**
London Harlesden Mean Fiddler: **Eavesdropper**
London Holland Park World Music Village: **Landscape / The Guilty Ones**
London Kennington The Cricketers: **Neopolitans**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Kensington Sunset Club: **The Europeans / Parade**
London Kensington Commonwealth Institute: **Wild Willy Barrett**
London Lee Green Old Tiger's Head: **Dancette**
London Manor Park Three Rabbits: **Hank Wangford Band**
London N7 The Favourite: **Jan Ponsford Quintet with Jim Dvorak**
London NW2 Hogs Grunt: **Brian Knight & Kick Out The Jams**
London N.W.3 Country Club: **Suppose I Laugh**
London Oxford Street Jilly's: **Elegy**
London Oxford Street 100 Club: **The London Cowboys**
London Putney Half Moon: **Dana Gillespie / Sammy Mitchell**
London Queen Elizabeth Hall: **Peter Bellamy / John Kirkpatrick / Martin Carthy / Tony Rose**
London Rotherhithe Prince of Orange: **Tim Sumpier / Mike Hatchard Quintet**
London SE10 The Tunnel: **Barflies / Poor Boys**
London Soho Pizza Express: **John Tank / Bryan Spring Trio**
London Southbank National Theatre Terrace: (6.45 pm) **Sunny '56**
London Stoke Newington Pegasus: **The Blueberries**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London Wardour St. Marquee: **Howard Jones / Red Beat**
London Wardour St. Whisky A Go Go: **Champion Doug Veitch And The Clydeside Rebels**
London Woolwich Tramshed: **Wipe Out / The Untouchables**
London W1 (Gt. Portland St.) The Albany: **Room 13**
London WC1 (Cheniew St.) Drill Hall: **The Kosh Perform / The Jago**
London WC1 (Margery St.) The Cave: **Crime Of Passion**
London W.C.2 Lyceum: **Nashville Teens / Wayne Fontana / Ricky Valance / Karl Denver**
Milborne Port Tapps Nightclub: **Walking Wounded / Scarlet Downs**
Milton Keynes Peartree Centre: **Tamarisk**
Northampton Derngate Centre: **David Essex**
Nottingham Hearty Good Fellow: **Colin Staples Breadline / Ray Gunn & The Lasers**
Oxford Pennyfarthing: **Valhalla**
Penzance Regent Hotel: **The Recessions**
Redruth Parc Vean Hotel: **New Jubilee Band**
Ripley Hippos: **Duo Nova**
Sheffield The Hanover: **Vincent Tate & The Innocents / The Flying Tikkas**
Sheffield The Leadmill: **Haze / Blackout / Landsend**
Southend The Ship: **The Shakers / Garage Beat**
Stanmore Middlesex & Herts Country Club: **Forrest**
Stockport Brookfield Hotel: **The Cheaters**
Watford Bailey's: (until Saturday) **Showaddywaddy**
Watford Verulam Arms: **I.Q.**
Wokingham Angie's: **Ground Zero**
Wolverhampton The Woodhayes: **Sub Zero**

FRIDAY 19th

Ashford Top Rank: **Emotional Play**
Birmingham Moseley Fighting Cocks: **The Lidd**
Brentford The Red Lion: **Ruthless Blues**
Brighton Alhambra: **Tales From The Tube / The Fresh Fish Band**
Cannock The Moonraker: **Rendezvous**
Chiddingly Six Bells: **The Misfits**
Brighton Kensington: **South Street**
Brighton The Richmond: **Blue Collar**
Camelford The Old Airfield: **Cornwall Free Festival (until 31 August)**
Coventry Ryton Bridge: **Streetlite**
Crawley Crest Hotel: **Eko Eko**
Croydon The Cartoon: **The West**
Cumbernauld Cumbernauld Theatre: **Mike Maran**
Dudley JB's Club: **The Addicts / The Enemy**
Edinburgh Burke & Hare: **Blues 'N' Trouble**
Edinburgh Hellfire Club: **Emerson**
Gateshead Honeysuckle: **Naken Woman / Off**
Gt. Yarmouth Big Apple: **The Recruits**
Hailsham Crown Hotel: **Tredgear**
Hampton Court Streets Of London: **Killer Koala**
Harrow The Roxborough: **Dream Cycle 7**
Hereford Market Tavern: **Willie And The Poor Boys**
Ipswich Gaumont: **David Essex**
Liverpool The System: **The Chameleons**
London Ad Lib at The Kensington: **Wild About Harry**
London Brixton Fridge: **Forrest**
London Camden Dingwalls: **Farenji Warriors / The Websters**
London Camden Dublin Castle: **Roddy Radiation & The Tearjerkers**
London Camden Southampton Arms: **Jellyroll Blues Band**
London E.9 Chats Palace: **Jazira**
London Fulham Greyhound: **Action Pact / Newtown Neurotics**
London Fulham Kings Head: **John Otway**
London Fulham Rd. New Golden Lion: **Dave Kelly Band / Steamboat Willy**
London Hammersmith Ravenscourt Park: **Pete Nu Trio**
London Holland Park World Music Village: **The Breakfast Band / Tunukwa / Something Else**
London Kennington The Cricketers: **Chevalier Brothers**
London Kentish Town The Falcon: **Dix-Six**
London Notting Hill Aklam Hall: **Einsurzende Neubaten**
London N15 The Fox (Rascals): **Innamanna**
London NW2 Hogs Grunt: **Masquerade**
London Oxford Street 100 Club: **Blue Radio**
London Peckham Newlands Tavern: **Tokyo**
London Putney Half Moon: **Chicken Shack**
London Rotherhithe Prince of Orange: **High Society Band**
London Soho Pizza Express: **Digby Fairweather Band**
London SE10 The Tunnel: **Passion Blades**
London S.E.10 Thames Poly: **The Papers**
London Stoke Newington Pegasus: **Carol Grimes Band**
London Tottenham Court Road Empire Rooms: (2 days) **Animal Nightlife**
London W.1 Marquee: **Cook Da Books**
London W.6 The Clarendon: **Legendary Luton Kippers / Purely By Chance**
Manchester Band on the Wall: **Tribal**
Northampton Little Brington Lowick's Farm: (also on Saturday) **Tudor Rose Folk Festival with Maddy Prior / Home Service / Earl Okin / Dave Kelly Band and others**
Northampton Black Lion: **The Tempest**
Norwich Gala Ballroom: **The Smiths / 18 Yellow Roses**
Penridge 4C's Club: **Sub Zero**
Rayleigh Crocks: **The London Cowboys / October Revolution**
Penzance Winston's Wine Bar: **Kris Gayle & Trio**
Rayleigh Crocs: **London Cowboys / October Revolution**
Wokingham Angie's: **Geisha Girls**

SATURDAY 20th

Birmingham Tin Can Club: **The Europeans**
Brentford The Red Lion: **Fast Buck**
Brighton The Kensington: **Liebenhaus Musik**
Broxburn Astor Club: **Emerson**
Castle Donnington: **Monsters of Rock Festival Whitesnake / Meatloaf / ZZ Top / Twisted Sister / Dio / Diamond Head**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jeannies / Stuttering Jack & The Heart Attacks**
Colne Francs: **The Vibrators**
Croydon The Cartoon: **Chuck Farley**
Cumbernauld Cumbernauld Theatre: **Scottish Rock And Pop Festival**
Dudley JB's Club: **Tony McPhee Band**
Eastbourne Kings Club: **Chas & Dave**
Great Yarmouth Big Apple: **The Recruits**
Great Yarmouth 3-in-1 Centre: **David Essex**
Hanley The Place: **Stage Fright**
Harrow The Roxborough: **The Private Sector**
Hereford Market Tavern: **Solid Vibes**
London Ad Lib at The Kensington: **Mojo Filter**
London Brixton The Fridge: **The Clint Flick Gonk Band / Bronski Beat**
London Camden Dingwalls: **Vamp / Cocktail Crazy**
London Camden Dublin Castle: **Steve Waller Band / Ian Hunt & Jay Stapley's Living Daylites**
London Catford Saxon Tavern: **Tredegar / English Rogues**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Childs Hill Castle Club: **Screaming Lobsters**
London E.9 Chats Palace: **Tropical Girls**
London Fulham Greyhound: **Rubella Ballet / Sunglasses After Dark**
London Fulham Rd. New Golden Lion: **Mick Ralphs / Johnnie Pinko**
London Hammersmith Clarendon Hotel: **Omega Tribe / The Committee**
London Harlesden Mean Fiddler: **The Le Garde Twins**
London Hammersmith Bishop's Park: **Corrigan's Band Of Hope**
London Kensington Commonwealth Institute: **Man**
London Kennington The Cricketers: **Morrissey Mullen**
London King's Cross Union Tavern: **Peggy Seeger & Ewan MacColl**
London Leicester Square The Jive Dive (at The Subway): **The Rhythm Men**
London Mayfair Titanic Club: **Gaz's Rebel Blues Rockers**
London N15 The Fox (Rascals): **Innamanna**
London NW2 Hogs Grunt: **Moon Shine**
London Oxford Street Studio 21: **The Time Dance**
London Oxford Street 100 Club: **Ken Sims Dixie Kings / Lord Arsenal's Jazzmen**
London Putney Half Moon: **Carol Grimes Band**
London Rotherhithe Prince of Orange: **New Era Band**
London S.E.10 Thames Poly: **Conflict / Anthrax / More**
London SE10 The Tunnel: **T34 / Model Trams**
London Stockwell Old Queen's Head: **Talkover**
London Soho Pizza Express: **John Barnes-Terry Williams Quintet**
London Southbank National Theatre: (6.30 pm): **Jah Warriors**
London Stoke Newington Pegasus: **The Chevalier Brothers**
London Tottenham The Mayfair: **The Cold Hand Band**
London Woolwich Tramshed: **Frankie 'Boy' Flame / The Gymslips / Dumpty's Rusty Nuts**
London W.C.1 Adams Arms: **Patrick Fitzgerald / Edward Ball And The Rain Parade**
London WC1 (Chenies St.) Drill Hall: **Brian Patton & Roger McGough**
Milton Keynes Peartree Bridge: **Solstice**
Oxford Original Swan: **Rendezvous**
Oxford Pennyfarthing: **Splash**
Manchester Band on the Wall: **Snake Davis & His Alligator Shoes**
Newcastle (Cowgate) Ord Arms: **Phantoms Of The Underground / Distant Faces**
Northampton Derngate Centre: **Forrest**
Northampton Lowick's Farm: **Roaring Jelly**
Ripple, Kent, Plough Inn: **Explorer's Club**
Seaham West Lee: **The Nerve**
Sheffield Leadmill: **King Kurt**
Sheffield The Hanover: **A Bohemian Situation**
St. Albans City Hall: **Cabaret Voltaire**
Taunton Wood St. Inn: **Scarlet Downs**
Tidworth The Boot Inn: **Unicorn**
Washington Biddick Farm Arts Centre: **Tony Capstick**
Windsor Rugby Club: **Fear Of Falling**
Wishaw Crown Hotel: (lunchtime) **The Pests**
Wishaw Heathery Bar: **Chasar**
Wokingham Angie's: **The West**
Wooten Bridge (I.O.W.) The Sloop: **The Press**

SUNDAY 21st

Aylsham (Norfolk) Burgh Hall Fair: **The Papers / Elite / Half Cut / Zoom etc.**
Birmingham Railway Hotel: **Sub Zero**
Bracknell South Hill Park Arts Centre: **Julie Baker's Cumberland Giants**
Bradford Manhattan Club: **Xero**
Brentford Red Lion: **Fast Buck (lunchtime) Rodeo (evening)**
Brighton The Kensington: **Joe And The Moondogs (lunchtime)**
Brighton The Richmond: **Eve / Dance Factor 4 (lunchtime)**
Bromley The Northover: **(lunchtime) Bill Scott & Ian Ellis**
Colne Francs: **Turbo**
Crewe Grand Junction: **Tower Struck Down**
Croydon The Cartoon: **The Drivers**
Dudley JB's Club: **Willy & The Poor Boys**
Eastbourne Diplocks: **The Misfits**
Hertford Woolpack Club: **Gothique**
High Wycombe Nags Head: **The Alligators**
Hunstanton Princess Theatre: **Acker Bilk Band**
Kettering King's Arms: (lunchtime) **Dave Johnson Jazz Band & Guests**
London Battersea Nag's Head: **Jugular Vein**
London Camden Dublin Castle: **The Blueberries**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Common Bandstand: **Pyewackett**
London Covent Garden Rock Garden: **Faded Secret / The Wait**
London Fulham Greyhound: **The Vibrators / Actified**
London Fulham Rd. New Golden Lion: **Avenue**
London Greenwich Theatre Bar: **Ian Ballantyne-Kenny Shaw Quartet**
London Hackney Chats Place: (lunchtime) **Mike Mower Quartet**
London Hammersmith Clarendon: **Blue Mask / Through The Looking Glass**
London Hammersmith Ravenscourt Park: (3pm) **Final Decision**
London Kennington The Cricketers: **The Breakfast Band**
London Lyceum: **A Certain Ratio/Orchestre Jazira/Quando Quango**
London Kentish Town Bull & Gate: **Laughing Sam's Dice**
London National Film Theatre: **Farenji Warriors**
London New Cross Goldsmiths Tavern: **Mel Wright's Quaggy Delta Blues Band**
London N.11 Standard Sports Club: (lunchtime) **Young Jazz Big Band**
London N.W.1 The Diorama: **Live Videos - CTI / Dome**
London NW2 Hogs Grunt: **Pete Neighbour Band**
London Putney Half Moon: **Tony McPhee Band**
London Rotherhithe Prince of Orange: (lunchtime) **Kim Lesley Band**
London Soho Pizza Express: **Fred Hunt**
London Stockwell The Plough: **Brendan Hoban's South London Jam**
London Stoke Newington Pegasus: **Fufu & Lightsoup**
London S.W.4 Clapham Common Bandstand: **Pyewackett (lunchtime)**
London W1 Portman Hotel: (lunchtime) **Eggy Ley's Hot Chots**
London WC1 (Chenies St.) Drill Hall: **Lift Party**
London Woolwich Tramshed: **Roy Harper / Joe Stead**
Mayfield The Huntsman: **Blues 'N' Trouble**
Middlesbrough Linthorpe Garden: **Talk Dark**
Newquay Central Hotel: **The Winners**
Newcastle The Playhouse: (lunchtime) **East Side Torpedoes**
Northampton Derngate Centre: **The Tempest / The Jazz Butcher / In Embrace**
Norwich Theatre Royal: **David Essex**
Nottingham Heart Good Fellow: **Dawn Trader**
Paignton Festival Theatre: **Chas & Dave**
Peterborough Key Theatre: **Safety Valve**
Poynton Folk Centre: **The Last Detail / Andy Caven**
Penicuik Rock Club: **Emerson**
St Margarets, Kent, Red Lion: **Lazy Toad**
Sutton Secombe Centre: **1st Approach**
Winsford Grange Youth Centre: **Subhumans / Faction / After Dark**
Wokingham Angie's: **Larry Miller**

MONDAY 22nd

Croydon The Cartoon: **Actors**
Gillingham Beacon Court Tavern: **Dancette**
Harrow The Roxborough: **Dead Loss**
Harrow Wealdstone Football Club: **The Deltas**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Kingston Grey Horse: **Dumpty's Rusty Nuts**
London Ad Lib at The Kensington: **North Star / A La Carte**
London Bond St. Embassy Club: **Fear Of Falling**
London Camden Dingwalls: **Shoc Corridor / Private Collection**
London Charing Cross Duke of Buckingham: **The Polkadots**
London Childs Hill Castle Club: **Laughing Sams Dice**
London Covent Garden Rock Garden: **Montage Real Estate**
London Finchley Road Castle Club: **Laughing Sams Dice**
London Fulham Greyhound: **Two Heroes / Cut Out Shapes**
London Fulham Rd. New Golden Lion: **The Websters**
London Kensington Commonwealth Institute: **Gasper Lawal / Orchestre Jazira**

Keith Tippett. Pic Jak Kilby

Mal Waldron. Pic John Sturrock

London Kennington The Cricketers: **Pete Miller In Cahoots**
London Knightsbridge Pizza on the Park: (until Wednesday) **Tony Lee & Terry Smith**
London National Film Theatre: **Farenji Warriors**
London N.16 Pegasus: **The Reactors**
London NW2 The Castle: **Wes McGhee & Friends**
London NW2 Hogs Grunt: **The Heartbeats**
London Putney Half Moon: **Dave Kelly Band**
London Rotherhithe Prince of Orange: **Mac White Quartet**
London Southbank National Theatre Terrace: (6.30pm) **Farenji Warriors**
London SE10 The Tunnel: **Rough Justice / Support**
London Stoke Newington Pegasus: **The Reactors**
London W1 (Maddox St.) Gillray's Bar: **Fred Rickshaw's Hot Goolies**
London W.C.1 Pindar Of Wakefield: **Suppose I Laugh**
London W.6 The Clarendon: **Heretic / Capricorn**
Manchester Palace Theatre: **'Yakety Yak' with The Darts (until Saturday)**
Newcastle Corner House Hotel: **Ray Stubbs R & B All Stars**
Nottingham Royal Concert Hall: **David Essex**
Poole Arts Centre: (2 days) **Chas & Dave**
Portsmouth Cumberland Tavern: **The Now**
Swindon Bee Hive Hotel: **Rockin' Horse**
Watford Bailey's (until Saturday) **Wall Street Crash**

TUESDAY 23rd

Brighton The Richmond: **Hot Gates / Naked Feet**
Croydon The Cartoon: **English Accents**
Croydon (Wallington) Digby's Club: **Accent**
Leeds Parker's Wine Bar: **Xero**
Leeds Warehouse: **Nine Plays Hendrix**
Liverpool Pyramid Club: **The Brazier Brothers**
London Ad Lib at The Kensington: **Total Strangers / Nine Out Of Ten Cats**
London Camden Dingwalls: **Culture / Apo And The Natives**
London Camden Dublin Castle: **The Bonanza Brothers**
London Canning Town The Malmoral: **The Wrecktangles**
London Childs Hill Castle Club: **Opposition**
London Covent Garden Rock Garden: **Fear Of Falling**
London Fulham Greyhound: **Eko Eko / Apartment**
London Greenwich The Mitre: **Separate Energy**
London Fulham Rd. New Golden Lion: **Chuck Farley / Mixed Blood**
London Hammersmith Clarendon Hotel: **Idiot Ballroom Beach Party**
London Holland Park World Music Village: **Misty In Roots**
London Hornsey King's Head: **Main Avenue Jazzband**
London Kennington The Cricketers: **I.O.U.**
London Kentish Town Bull & Gate: **The Creamies / Bamboo U**
London The Mall ICA Gallery: (week) **The Actual Festival**
London NW2 Hogs Grunt: **Ricky Anderson Band**
London Oxford Street 100 Club: **Discharge**
London Putney Half Moon: **Morrissey Mullen**
London Rotherhithe Prince of Orange: **Ron Ross / Dave Suttle Trio**
London S.E.10 The Tunnel: **Separate Energy / Big Fun**
London Soho Pizza Express: **All Star Jazz Band**
London Southbank National Theatre Terrace: **Farenji Warriors**
London Victoria The Venue: **Comsat Angels**
London Woolwich Tramshed: **The Perfect Parents / Helen & The Horns**
London W1 (Dean St.) The Pipeline at Gossips: **Dogs D'Amour**
London W1 (Jermyn St.) Maunkberrys: **Richard Green & The Next Stop**
London WC1 New Merlin's Cave: **The Private Sector**
Newcastle Corner House Hotel: **Willie Payne-Syd Warren Quintet**
Sheffield The Hanover: **Bob Gilpin's Inheritance**
Sheffield Leadmill: **Watusi / Imaginary Friends / Kirlien Lens / Counting Shee**

Pianist MAL WALDRON, who's played with everyone from Billie Holiday to Eric Dolphy, makes a rare UK appearance for this year's Actual Music festival at the ICA (23rd–28th). Other participants include Beat poet BRION GYSIN, saxophonists STEVE LACY and STEVE POTTS, guitarist FRED FRITH and pianist KEITH TIPPETT. All in all, an improvisers' ball!

WEDNESDAY 24th

Aberdeen Valhalla: **Escape**
Birmingham Railway Hotel: **Born Loser**
Bradford Tickles: **Walter Mitty's Little White Lies / The Toyz**
Croydon The Cartoon: **Laslo & The Leopards**
Derby The Birdhouse: **Emotional Blue**
Faversham Ship Hotel: **The Misfits**
Freshwater (I.O.W.) Memorial Hall: **Acker Bilk Band**
Glasgow Penthouse: **Subhumans / Faction**
Leeds Brannigans: **Conflict / Vex / Hagar The Womb / Icons Of Filth**
Leeds Pack Horse Hotel: **Xero**
Leeds Warehouse: **Peech Boys**
London Ad Lib at The Kensington: **Rhino Edwards**
London Brixton The Fridge: **The Shillelagh Sisters**
London Brixton Frontline Theatre: **Cafe Cabaret**
London Camden Dingwalls: **Jayne County / Ground Zero**
London Camden Dublin Castle: **King Kleary & His Savage Mooses**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Childs Hill Castle Club: **Stirabout**
London Fulham Greyhound: **Chase The Fade / Felix And The Cats**
London Fulham Rd. New Golden Lion: **Fish Siroco Showcase**
London Hammersmith Clarendon: **The Illusion / Hired Guns**
London Harlesden Mean Fiddler: **Hank Wangford Band**
London Kennington The Cricketers: **The Electric Bluebirds**
London Kilburn National Club: **Mungo Jerry**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London N.1 The Radnor Arms: **Marcus Hadley**
London NW2 Hogs Grunt: **Jazz Sluts**
London Oxford Street 100 Club: **Ken Colyer Band**
London Soho Pizza Express: **Saffron Summerfield Trio**
London S.E.10 The Tunnel: **Tunnel Vision / Silent Navigation**
London Southgate The Cherry Tree: **Big Chief**
London Stockwell Old Queen's Head: **The Accursed**
London Stoke Newington Pegasus: **Poor Boys**
London Titanic Club: **Cook Da Books**
London Walthamstow Royal Standard: **Gothique**
London Woodford Railway Bell: **Original East Side Stompers**
London W1 (Bond St.) Embassy Club: **The Gallery**
Middlesbrough Ossie's 4/4 Beat Club: **Makaton Chat / Talk Dark**
South Woodford Railway Bell: **Original East Side Stompers**
St. Austell Cornwall Coliseum: (2 days) **Kid Creole & The Coconuts**
Swindon Solitaire: **Booze Band / Indecent Exposure**

THE CASTLE CLUB
452 Finchley Road London NW11 Tel 01-455 3501
Thursday 18th August Adm £1.50
DIZZY LIZARD AND THE NOLAN BROTHERS
Friday 19th August Adm £1.50
KIP'S DISCO
Saturday 20th August Adm £1.50
SCREAMING LOBSTERS
Monday 22nd August Adm £1.50
LAUGHING SAM'S DICE
Wednesday 24th August Adm £1.50
STIRABOUT

WILF A. WALKER FOR BLACK PRODUCTIONS PRESENTS
AN EVENING OF AFRICAN SOUNDS
MONDAY 5 SEPT AT 7.30
HAMMERSMITH PALAIS
242 SHEPHERDS BUSH ROAD / LONDON W6
MANU DIBANGO
GASPAR LAWAL
KABBALA
TICKETS £5.00 FROM: ADVANCE BOX OFFICE (748 2812) · KEITH PROWSE (836 2184) · ROUGH TRADE RECORDS · LONDON THEATRE BOOKINGS (439 3371) · DUB VENDOR · RYTHMN RECORDS · PREMIER BOX OFFICE (240 2245)

THE WAREHOUSE CLUB
19/20 Somers St, Leeds 1. Phone 468287
Thursday 18th August **EINSTURZENDE NEUBAUTEN**
Tuesday 23rd August **NINE PLAYS HENDRIX**
Wednesday 24th August **PEECH BOYS**
Thursday 25th August **SPK**
LATE BAR 9 – 2a.m Sunday Gigs doors open 7.30p.m – 10.30p.m.

BROADWAY
Clarendon Hotel, Hammersmith Broadway W6
Thursday 18th August £1.00
BARNEY'S 50's DISCO
Friday 19th August £1.00
THE LEGENDARY LUTON KIPPERS
+ Purely By Chance
Saturday 20th August £1.00
THE COMMITTEE
+ The Omega Tribe
Sunday 21st August £1.00
BLUE MASK
+ Through The Looking Glass
Monday 22nd August £1.50
HERETIC
+ Capricorn
Tuesday 23rd August 50p
IDIOT BALLROOM BEACH PARTY
Wednesday 24th August £1.50
THE ILLUSIONZ
+Hired Guns
Real Ale Served 7.30–11.00 pm

JUNGLE At The Sunset
3 North End Crescent, Kensington, W14
(01-625 6544) (01-603 7006)
Thursday 18th August
EUROPEANS
+ PARADE
Thursday 25th August
PAUL FOX'S SCREAMIN' LOBSTERS
(Ex RUTS D.C.)
Licensed Bar & Food—8.30–12 Midnight
ELECTRO FEVER DISCO WITH RAEL

THE Venue
160–162 Victoria Street, London SW1E 5LB
Tel 834 5882
Doors Open 8pm. Main Band on at 9.30pm.
ADVANCE TICKETS FROM VIRGIN MEGASTORE, 14 OXFORD ST, W1 OR ON NIGHT FROM THE VENUE
Friday 19th & Saturday 20th August £3.50
CLUB NIGHT
Tuesday 23rd August £3.20
COMSAT ANGELS
Wednesday 31st August £3.20
THE FARMERS BOYS
OPEN EVERY FRIDAY & SATURDAY 9 till 3.

CROC'S
19/23 HIGH STREET RAYLEIGH, ESSEX
Friday 19th August
"LONDON COWBOYS"
+ October Revolution
8–2.00 a.m + DJ
Friday 26th August
"U.K. SUBS"
+ Beers in Brothers
8–2.00 a.m + DJ
Saturday 27th August
"JANE COUNTY"
+ Electric Disco
8.30–2.00 a.m DJ Fatman
Tel: RAYLEIGH 770003

LONDON FELTHAM FOOTBALL CLUB
Shakespeare Avenue, Feltham
Friday August 19th
GYMSLIPS
plus support
Friday August 26th
To be confirmed

THE HALF MOON
93 Lower Richmond Road, Putney, SW15
Tel: 01-788 2387
Thursday 18th August
DANA GILLISPIE
featuring SAMMY MITCHELL
Friday 19th August
CHICKEN SHACK
Saturday 20th August
CAROL GRIMES BAND
Sunday 21st August
TONY McPHEE BAND
Monday 22nd August
DAVE KELLY BAND
(first Birthday Party)
Tuesday 23rd August
MORRISSEY MULLEN BAND
Wednesday 24th August
Phone For Details
Thursday 25th August
JAZZ SLUTS
Sunday 18th September
THE STRAWBS
Tickets now available

CHANT
appearing at: –
THE PHONOGRAPHIQUE, LEEDS
Thursday 18th August

ASGARD PRESENTS
VAN MORRISON
IN CONCERT
SEPTEMBER
2 – **READING,** HEXAGON
4 – **CARDIFF,** ST DAVIDS HALL
5 – **BRISTOL,** COLSTON HALL
6 – **BIRMINGHAM,** ODEON
8 – **NOTTINGHAM,** ROYAL CENTRE
9 – **MANCHESTER,** APOLLO
10 – **NEWCASTLE,** CITY HALL
11 – **EDINBURGH,** PLAYHOUSE

MCP presents

Orchestral Manoeuvres in the Dark

Plus Special Guests

CARDIFF TOP RANK SUITE
WEDNESDAY 7th SEPTEMBER 7.30 p.m.
Tickets £4.00
Available from Top Rank, Spillers & Virgin, Cardiff, Derricks, Port Talbot & Swansea and Rockscene, Newport.

BRADFORD CAESARS
THURSDAY 8th SEPTEMBER 7.30 p.m.
Tickets £4.00
Available from Caesars, Bostocks and HMV, Bradford, J.A.T. of Wakefield, Bradleys, Halifax and Barkers, Leeds.

LIVERPOOL ROYAL COURT THEATRE
SATURDAY 10th SEPTEMBER 7.30 p.m.
Tickets £4.00
Available from Royal Court B/O and usual agents.

THE GREATER LONDON COUNCIL AND CARIBBEAN CRAFTS CIRCLE PRESENTS

THE BLACK ARTS AND CRAFTS FAIR

MONDAY AUGUST 29 TO SATURDAY SEPTEMBER 3 FROM 11am–8pm DAILY: AT COVENT GARDEN MARKET, WC2

ARTS AND CRAFTS MARKET, DEMONSTRATIONS, SALES AND DISPLAYS

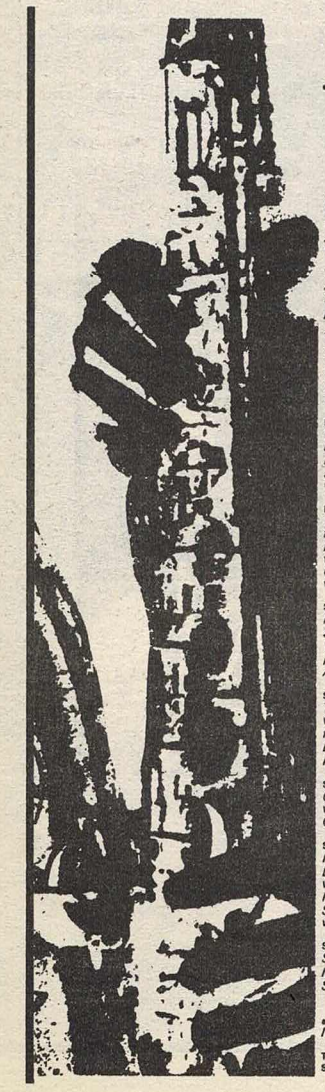
(POTENTIAL STALLHOLDERS CAN CONTACT CCC ON THE TELEPHONE NUMBER BELOW)

ENTERTAINMENT IN THE PIAZZA WITH 18 ACTS, FEATURING EKOME, MATAYA, THE YOUNG BLACK THEATRE CO-OP WORK-SHOP, STEEL & SKIN.

FOR FULL DETAILS RING:
01-633 1273/1 GLC
01-630 8633 CCC

GLC Working for London

Caribbean Crafts Circle



ACTUAL FESTIVAL 83

MUSIC · DANCE PERFORMANCE

Tuesday 23rd August 8pm:
MIKE WESTBROOK'S BRASS BAND
with Chris Biscoe/Tony Marsh/Phil Minton/Kate Westbrook
ALEX SCHLIPPENBACH QUARTET
with Paul Lovens/Evan Parker/Paul Rogers

Wednesday 24th August 8pm:
ALTERATIONS plus guests:
Steve Beresford/Peter Cusack/Terry Day/David Toop
plus guests inc. Toshinori Kondo/Moniek Toebosch

Thursday 25th August 8pm:
THE TIPPETT PROJECT:
with Keith Tippett/Mark Charig/Elton Dean/Nick Evans/
Tony Levin/Paul Rogers/Larry Stabbins
TRISTAN HONSINGER/KATY DUCK/SEAN BERGIN/
TOSHINORI KONDO

Friday 26th August 3pm:
THE TIPPETT PROJECT—OVARY LODGE AUGMENTED:
Keith Tippett/Marcio Mattos/Frank Perry/Julie Tippetts/
David Toop/Phil Wachsmann
SPONTANEOUS MUSIC ENSEMBLE
with John Stevens/Nigel Coombes/Roger Smith

Friday 26th August 8pm:
TALISKER with: FRANKIE ARMSTRONG
featuring Ken Hyder/Lyn Dobson/Paul Rogers
ISKRA 1903
with Paul Rutherford/Barry Guy/Phil Wachsmann
CATALOGUE
with Jacques Berrocal/Jean-François Pauvros/Gilbert Artman

Saturday 27th August 3pm:
Poetry—Sound—Movement:
STEVE LACY & BRION GYSIN
VIOLETTA FERRER & RAYMOND BONI
IRENE SCHWEIZER/JOELLE LEANDRE/
ANNICK NOZATI/MONIEK TOEBOSCH

Saturday 27th August 8pm:
THE TIPPETT PROJECT:
with Keith Tippett/Howard Riley & 5 trumpets
featuring Heinz Becker/Mark Charig/Jon Corbett/
Dave DeFries/Dave Holdsworth
PETER KOWALD & JOELLE LEANDRE

Saturday 27th August: Midnight Special:
CASSIBER
with Chris Cutler/Heiner Goebbels/Alfred Harth/
Christoph Anders

Sunday 28th August 3pm:
Fred Frith & friends:
DUCK & COVER
with Fred Frith/Chris Cutler/Dagmar Krause/Tom Cora/
Heiner Goebbels/Alfred Harth/George Lewis
SKELETON CREW
with Fred Frith & Tom Cora

Sunday 28th August 8pm:
STEVE LACY & STEVE POTTS
MAL WALDRON solo
STEVE LACY & MAL WALDRON

at the
ICA THEATRE, THE MALL, LONDON SW1

TICKETS: £3.50 per concert (+50p day membership)
SEASON TICKET (exc. Midnight Special): £25.00 (inc. 1 year ICA Membership)

WORLD MUSIC VILLAGE WEEK 2

18 August 7.30 pm
***WILD WILLY BARRETT** & LINE-UP*
20 August 7.30pm
***MAN** & Special Guest JOHN MIZAROLLI*
at Holland Park Open Air Theatre

Tickets £2 (concessions 50p)
at the door only.

Commonwealth Institute GLC

NORTHAMPTON TUDOR ROSE FOLK FESTIVAL

Friday 19th & Sat 20th August 1983

Presenting
MADDY PRIOR BAND, HOME SERVICE*, DAVE KELLY BAND (ex BLUES BAND), ROARING JELLY, EARL OKIN, DON SHEPHERD, CLIFF AUNGIER, DEREK BRIMSTONE*, JOHN JAMES TYBURN, SIMON & ANDREW LOAKE*, KNACKERS YARD* JIM COUZA (from Philadelphia, USA), MORRIS SIDE STREET THEATRES (Inc. Mr Edwards and Victoria Plumtree), JAZZ BAND, CELIDH with guests. *Denotes Friday appearance
Special Guests

THE COCKTAIL COWBOYS

Featuring Dave Pegg & Gerry Conway

REAL ALE, GOOD FOOD, LARGE CAMPSITE & CAR PARK.
AT LOWICK'S FARM, LITTLE BRINGTON

Tickets from N.N.F. BOX OFFICE Weekend £10.00,
Friday on day only £4.00, Saturday on day only £7.00.
For details write to:
Northampton Folk Festival,
42 Knights Lane, Kingsthorpe,
Northampton NN2 6QL

"The Best Rock Band to come out of the West Country for years"
– Venue Magazine

CHASE THE FADE

catch them LIVE at:–
24th August – FULHAM GREYHOUND
28th August – LE BEAT ROUTE, W1
29th August – LE BEAT ROUTE, W1
Band Enquiries 0272 25954

NATIONAL CLUB

234 Kilburn High Rd, NW6
'THE BALLROOM OF ROMANCE'
Wednesday 24th August 9pm–1am
over 21's Golden Oldies Disco
'The Music of 60's'
+
Live on stage

MUNGO JERRY

Tickets £2 before 10.00p.m.
£3 after 10.00 p.m.
Licensed bars, restaurants, D.s.s. Welcomed
+
Guest D. J. John Sachs
Capital Radio
N/W Wednesday 31st August

DAVE BERRY

Bookings and enquiries 01-328 3141

TIN CAN CLUB

OPEN FRIDAY and Saturday
Saturday 20th August

THE EUROPEANS

Friday 26th August

JAYNE COUNTY

Saturday 27th August

SPK

FANTASY Bradford Street, Digbeth, BIRMINGHAM. Phone CMP on 021-643 6958/2850
Doors Open 9.00pm

KINGS HEAD

4 FULHAM HIGH ST: 736 1413

Thursday 18th August £1.50

JOHNNY G

Friday 19th August £2.50

JOHN OTWAY

Saturday 20th August £1.50

SALT

with **Little Stevie Smith**
Sunday 21st August £1.00

THE LEGENDARY LUTON KIPPERS

Monday 22nd August £1.00

SMEAR CAMPAIGN

Tuesday 23rd August £1.50

PANAMA PARK

THE PARK

'The Singer'

NEW SINGLE RELEASE ON
C & D RECORDS
RELEASE DATE: 19 AUG.

THE PARK

APPEARING LIVE
THE EMBASSY CLUB,
7, OLD BOND STREET, W.1
TUESDAY
23 AUGUST

THE PLACE

VICTORIA ST., EDINBURGH, 031-225 9607
DIRECT FROM ST. LOUIS, MISSOURI, USA!

JIM BYRNES

+ BAND (BYRNING BLUES, MAXIMUM R+B)
AUG. 22—SEPT. 10 INCL., NO SUN. LATE BAR
£2.00 AT DOOR. ONLY U.K. GIGS! 9PM—2AM,

MCP & PLP FOR WOOLTARE LTD PRESENTS

MONSTERS OF ROCK

Whitesnake

Meat Loaf

ZZ TOP

TWISTED SISTER

DIO

DIAMOND HEAD

TOMMY VANCE

DONINGTON PARK SATURDAY 20th AUGUST 1983

Tickets are now available from the following outlets :-

ABERDEEN: Other Record Shop
BEWDLEY: Greyhound Records
BIRMINGHAM: Cyclops Records
BLACKBURN: King Georges Hall
BRADFORD: Bostocks Records
BRIGHTON: Subway Records
BRISTOL: Virgin Records
BURTON: R. E. Cords
CARDIFF: Spillers Records
CARLISLE: Pink Panther Records
CHESTER: Penny Lane Records
COVENTRY: Apollo Theatre B/O
DERBY: R. E. Cords
EDINBURGH: Playhouse Theatre B/O
GLASGOW: Apollo Theatre
GLOUCESTER: Leisure Centre
GOOLE: Peter Hall Music Shop
HULL: Gough & Davy
IPSWICH: Gaumont Theatre
LANCASTER: Ear 'ere Records
LEEDS: Barkers Records & Cavendish Travel
LEICESTER Town Hall
LINCOLN: The Box Office
LIVERPOOL: Penny Lane Records
MANCHESTER: Picadilly Records
MANSFIELD: Revolver Records
MIDDLESBROUGH: Hamiltons & Cavendish Travel
MIDDLESBOROUGH: Town Hall
NEWCASTLE UNDER LYME: Mike Lloyd
NEWCASTLE UPON TYNE: City Hall
NOTTINGHAM: Select a Disc
OXFORD: Apollo Theatre B/O
PETERBOROUGH: Wirrina Stadium
PLYMOUTH: Virgin Records
POOLE: Setchfields
PORT TALBOT: Derricks Records
PRESTON: Guild Hall B/O
READING: Lazer Records
SHEFFIELD: Virgin Records & Cavendish Travel
SUNDERLAND: Spinning Disk
SWANSEA: Derrick's Records
SWINDON: Kempster & Sons
WAKEFIELD: Record Bar
WOLVERHAMPTON: Gould's T.V.
YORK: Sound Effects

LONDON TICKET AGENCIES
Albemarle Booking Agency Limited
London Theatre Bookings
Premier Box Office
Keith Prowse Limited

SHOW TICKETS AND TRAVEL TICKETS ARE AVAILABLE FROM THE FOLLOWING OUTLETS

Concert Travel Club	02372 6219
Cavendish Travel	0532 441919
Concert Security Services, Dudley	0384 211886/59191
Holiday Travel, Bridlington	0262 77557
Lincolnshire Road Car Co.	0522 22255
La Monde Travel Somerset	0749 74205
Midland Red, Leicester	0533 28156
Midland Red South	0203 22162/0788 62036
National Travel, London	01 698 4646
Picadilly Records Manchester	061 236 2551
Rimes Coaches of Swindon	0793 24941
Randles of Coalville	0530 32433/4
Peter Sheffield Coaches	0472 57371
South Wales Transport	0792 551166
Smiths Coaches Reading	0734 51241
TLCA Liverpool	051 709 4321
Trent Motor Traction	0332 43201
Thames Valley Omnibus	042 837 5757
United Counties Northampton	0604 35661
Way Ahead Publishing Derby	0332 361371

Tickets from agents £10.50 subject to booking fee.

Tickets are also available by post from:- Wooltare Limited, PO Box 123, WS1 1TJ Enclose Postal Orders or Cheques made payable to Wooltare Limited and S.A.E. Tickets are £10.50 advance £12.00 on the day (People sending cheques should allow 21 days for clearance.)

LIVE

WRECKING THE DANCE-FLAW

CHAKK

Sheffield Marples

INDUSTRIAL TONGUES planted firmly in Chic, Chakk are Sheffield's missing (presumed dead) link. Last year they were a birthday party in the bush of ghosts — a climatic, instrumental glut that teetered between cold brilliance and hot-headed indulgence — but now they're burning the borders between disco party-down and neurotic agonisation until the contradictions barely exist. And even at this early stage, the creases rarely show.

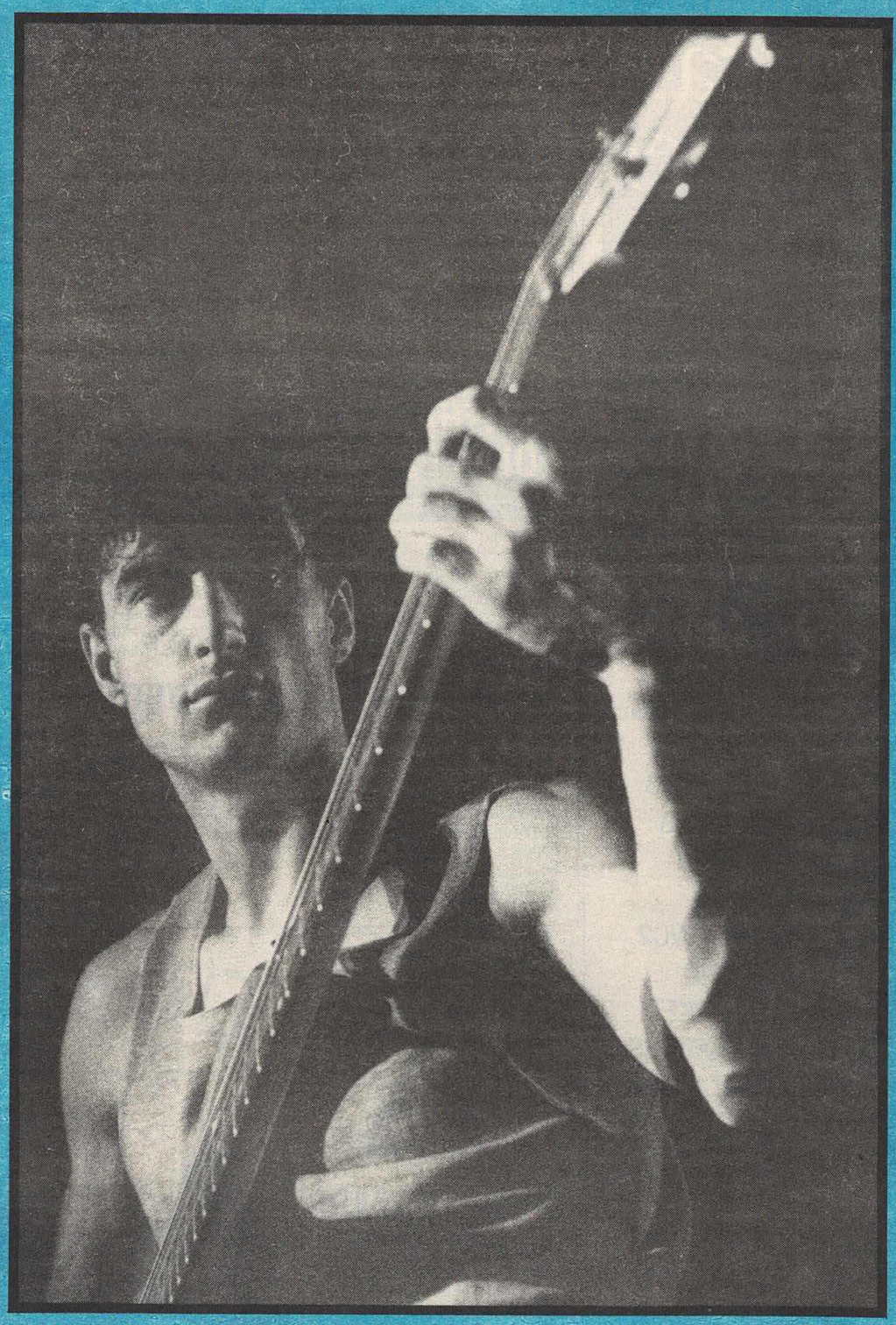
The introductions are curt — a solitary curtsey from the lead singer suffices — and Chakk begin with 'Workout', a savagely spiralling construction of echoed rimshots, surreptitious slashings of taped guitar and Sim Lister's languorous sax. Wake up and 'Workout': Donna Summer pumping hard iron to the maudlin, metropolitan dirge of ACR. Trapping, rather than being trapped by, the traditions of northern darkness and rigour, this sprint quartet go for the disco throat with a bionic sledgehammer. And for the 300 or so that turned up out of sheer curiosity, the Chakkattack is battered but bolstered, confusing but compulsive . . . and never predictable.

"Emaciate your body. Ha!" Jake Harris, a brylcreem-slicked waxwork comes to life. *"Speed it up, you can slow it down/Cut The Dust."* A funk built in flints, 'Cut The Dust' is the tornado to wreck that Brit-flunk dance-flaw. Across stuttering tape sequences that skate on hot tiles, Mark Tattersall's terse drum tracking and a ballooning sax, the sin city anecdotal words push for space with the thug-punk larynx of Mark Stewart and the physique of Arnold Schwarzenegger. And as for Mark Brydan . . . would you believe, Mayakovsky with a bass guitar? Brilliant, belligerent and bloody brutal. OK?

What follows is Chakk bolting in and out of style, refusing to be fettered. It's as if they've loaded the unrealised visionary twinkles in the eyes of ACR and The Pop Group into a spin dryer and given Arthur Baker a pound's worth of change.

In this city, where youth has either gone down with terminal ABC or been mortified by pop practitioners who place obsessiveness on a pedestal and call it salvation (emasculated greyboys with six discordant strings and a hatful of black and white, tack and trite film clippings), Chakk exude a breathless, clipped cogency. Try this slice of life on for size, dance suckers.

Amrik Rai



Rod Chenko, Thug-Punk Constructivist Bassist. *Pic: Nort*

CARMEL

London Ronnie Scott's Club

CARMEL IDOLISES Edith Piaf, and Serge Clerc's sleeve for 'Bad Day' depicts her as a transatlantic *chanteuse* crooning those midnight blue notes for Rive Gauche jazzniks around the time Audrey Hepburn starred in *Roman Holiday*. In actual fact, her set kicks off with a brisk version of Shirley Ellis' 'Clapping Song' — not ushered in by snazzy brushwork, but booted along by Gerry Darby's vigorous rock drumming, whilst Jimmy Pris thumbwacks an upright bass *on brio*. Carmel play R&B. But not very well.

And that's a shame. At a time when pop has sunk once more into a morass of gloss vinyl, musicians should be looking to their roots, to first principles of emotion and technical simplicity in order to recover energy and inspiration. Carmel appeared to be doing this, and wittily too. But there's no avoiding that she is an ambitious singer cruelly thwarted by the severe limitations of her voice. It's very strong at a certain pitch in the middle register, but the higher or lower it gets, the more strained it becomes. And so she always returns to the few notes she feels comfortable singing, with inevitably monotonous results.

Carmel's narrow range and inability to hold a note for long dictates that she takes her songs at a cracking pace. Even the torch standard 'Stormy Weather' lurches into overdrive after the first two lines. 'CC Rider' and her own 'Hot Dog' survive the railroading, the latter echoing the sort of swamp-shake that rattled its bones at gospel and so conceived a strand of R&B.

But slow numbers like 'Storm', Smokey's 'Tracks Of My Tears' and Anne Peebles' 'I Can't Stand The Rain' drag horribly, without drama, shading or emotional persuasiveness. 'Tracks" emphasis on bitterness and desolation is in theory a gripping proposition but on stage sounds weary and limp. The occasional use of an organ and Helen Watson and Ingrid Mansfield as backing singers fails to add conviction.

Carmel is a bunch of nervy mannerisms vainly attempting to coalesce into a Voice; the sound of a cat on a hot tin roof.

Mat Snow

AGIT-POP

IN THE POST-PUNK

PRE-HOLOCAUST

MENTAL VACUUM

SITUATION

NEWTOWN NEUROTICS

Milton Keynes Sports Centre

THE MILTON Keynes Sports Centre is built entirely from old cornflake boxes and populated with a sprinkling of grossly tight-trousered Weetabix skinheads; culture is an alien commodity imported tonight from Harlow, a more southerly example of Kelloggs architectural overkill.

A small-minded minority of the cropheads here tonight are seemingly intent upon the propagation of Nazi ideology through the medium of the fist and the blunt end of a billiard cue. Abuse and bottles fly as the startled Neurotics are hustled on stage. They start with 'Mindless Violence' — a song concerned with combatting the Tabloid Typhoid Andy Capp stereotype adopted by the dried up little supermen being ejected by a couple of bouncers at the back.

The Neurotics themselves are lost and afloat. Where is the market for agit-prop in the stinking bog that passes for pop in the post-punk, pre-holocaust mental vacuum situation? Down the pan with the Oi no-hopers and mohican dog dirt bands.

The Neurotics clamber free, several divisions from the dross and half a decade too late. The gurus who swooned over dole-queue blues in the heyday of pimple pop have backtracked, been sacked or buggered off. The pale liberals who ejaculate so freely over Grandmaster Flash are piss-scared of homegrown thug boy rebel rhythms.

The Neurotics play in the dwindling space between Crass and The Exploited. The Thinking Punk as endangered species. They are dinosaurs surrounded by the myraid sub-monkey men who *did* adapt — grew smaller brains and bigger mouths, evolved dancing feet and forget the politics.

A Neurotics gig is quite simply, even in Milton Keynes, the most fun you can have without getting wet. The sour aftertaste is left by the fear that they're banging their scaly little heads against the same wall that broke the spirit of their more dogma-conscious cousins, The Au-Pairs and Gang Of Four.

None of the group wore hats.

Susan Williams

PORTRAIT OF THE INTELLECTUAL

TOURIST AS A PLAIN NOODLE

MAI PEN RAI

London Heywire!

THEY MUST be over six feet high. Wild, multi-coloured paintings on stretchers that lean up against the back of the stage. Every week they put them up and at the end of the evening they take them down. In front of them, the performers often look like passing shadows, and that doesn't mean they play like Hank Marvin. Anything but.

The addictively abrasive voice of a singer called Sharon joins forces with a beaty bass and clattering percussion. The boys in the band wear pigtails and fashionable accoutrements. But Sharon sticks to traditional, almost archaic personal effects, wearing a long white dress and strumming . . . well, it's a long time since I saw one, but she's actually strumming an autoharp. At one point breaking her thumbnail.

This particular Heywire! night at the Pindar Of Wakefield is much calmer than of late. Mai Pen Rai's brand of electro-innocence lulled the audience, cramped around the bar, into a false sense of security, gradually enfolding their ears with curtains of comfortable chords from the relaxed and permanently seated guitarist.

Veils were suddenly lifted by shouts of "Intellectual tourists!" from one concerned customer, who was rapidly challenged to shout up by various others around the room. Heywire!'s characteristically democratic elements suddenly broke open a sort of musical holy of holies and nobody knew quite what to do next. Conversations — easy enough in a place this size — sort of dried up.

The pent-up percussionist obviously tried his best to spark the rest of the group off into something a little angrier. But Sharon continued to stand carefully, unable to break the spell.

Bob Dickinson

Mai Pen Rai: King prawns. *Pic: Paul Welch*

GOLLY GOSH!

'GINNY TAKES THE SHOW'

ARMOURY SHOW
EYELESS IN GAZA
VIRGINIA ASTLEY
London The Venue

RICHARD JOBSON had expected a handful to turn up tonight and thus was pleasantly surprised by a near-capacity crowd who were so indulgent, so eager to be pleased, that you might imagine this was 1973 not '83. Such was the enthusiastic reception accorded to the uninspired, self-indulgent musos who comprised tonight's two main acts that I'm driven to conclude that punk's sole lasting achievement was to reintroduce short hair and straight-legged trousers as standard items of male chic.

But now for the good news: *girls*. Still bottom of the bill (but at least there in their own right and not as male adjuncts), girls in the shape of Virginia Astley and her chums, playing tonight under the banner of Pure Sex, blew The Armoury Show and Eyeless In Gaza clean off-stage.

Virginia's giggling golly-goshness is steeled with an amused but combative confidence that effortlessly deflates a heckler without stirring up any bad feeling. Likewise, her songs *seem* merely naive, elegaically romantic hankerings for an Edwardian idyll of halcyon summers and a blissful childhood, but a vein of dissonance forestalls twee sickliness, and landscapes a secret garden of ghosts and strange flowers.

Her slightly shaky, boy-soprano voice and backing musicians, who sound like a turn of the century chamber quartet time-warped into the modern era via Velvet Underground and Eno records, run through songs *not* to be found on Virginia's intriguing piano-plus-SFX album 'From Gardens Where We Feel Secure'. 'Winter's Tale', 'My Mistakes' and 'Millions Of Us' are especially haunting. Kate Bush and Tracy Thorn should start worrying.

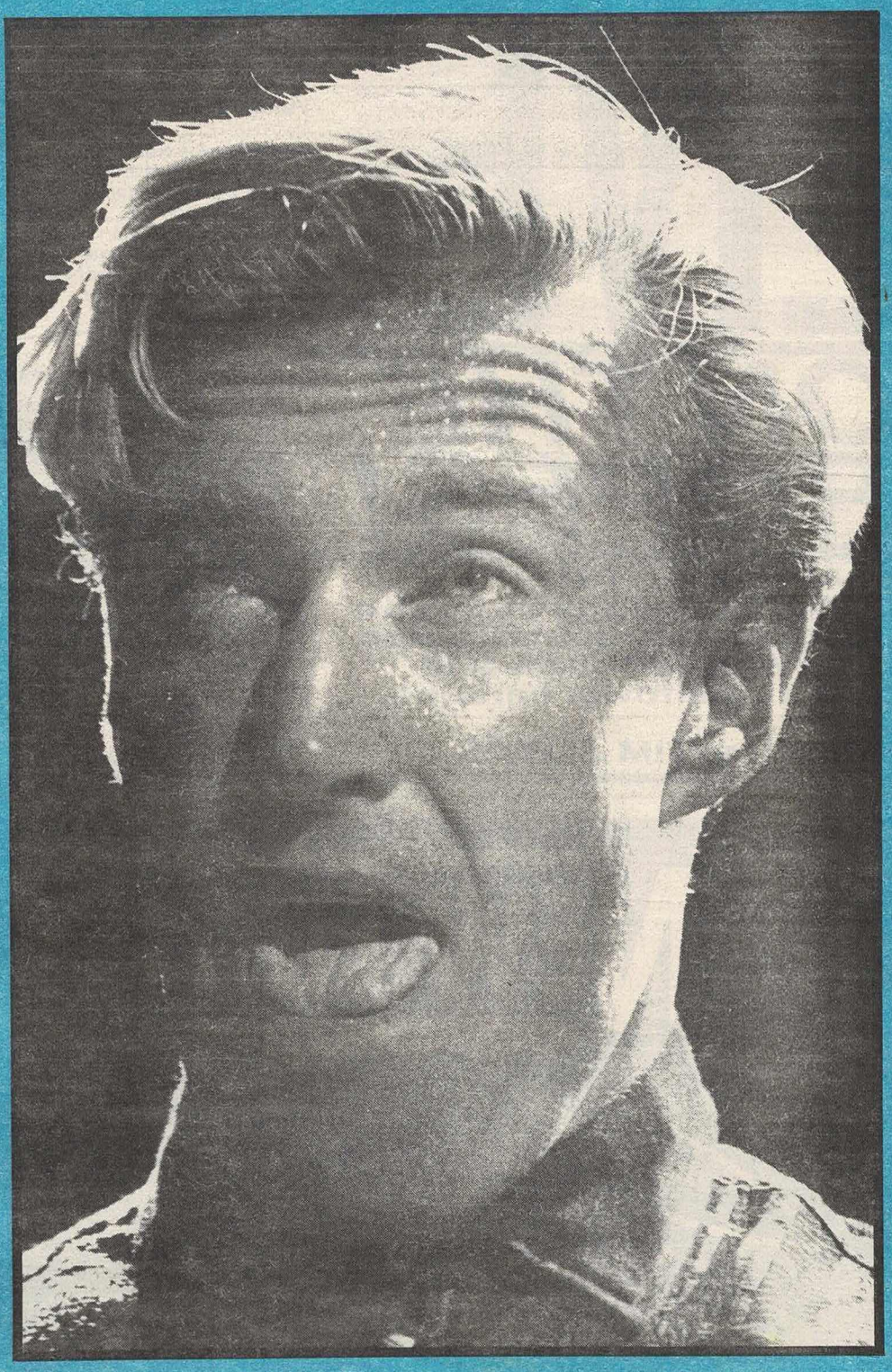
By contrast, Eyeless In Gaza's Martyn Bates and Pete Becker have nothing to say, but say it anyway at great length and in the most precious, preening manner possible. Inane, insipid and oh-so-self-important, this pair of would-be poets make Barclay James Harvest sound like the MC5. The audience loved every tedious minute.

Ditto The Armoury Show – still, as Richard Jobson admitted with transparently false bravado, without a record contract. And you can see why. Plainly, when The Skids split up, it was Stuart Adamson who got custody of the tunes. The result is a streamlined, conventional modern rock band in search of something to play. 'Ring Those Bells' has a catchy chorus and the encore number appeared about to erupt into Sweet's 'Blockbuster', but otherwise The Armoury Show manfully generate an epic sound which evaporates at once into the air.

Guitarist John McGeoch has moved closer to The Edge; but, like a giant face hewn into Mount Rushmore, Jobbo cuts a figure of rock-like permanence. You can still land a Harrier on his chin, and that Easter Island head remains incongrously topped off with neatly-combed blond locks – the whole effect weirdly reminiscent of a cross between Michael Heseltine and Cecil Parkinson. And still only 22! Furthermore, he can yet barely sing, despite strenuous face-pulling, and the same goes for his gimpy dancing.

These absurdities glare precisely because he has nothing else to project. The same parodied clean-cut matinee-idol looks and gawky stage presence work to Bryan Ferry's *advantage*, but then *he* has songs around which to elaborate an interestingly paradoxical persona. And without songs, The Armoury Show is strictly end of the pier.

Mat Snow



Armoury Show: (Above) *Dick Jobson lets loose a sexy grin.* (Left) *John 'Jumbo' McGeoch prepares to land on Jobbo's chin.* *Pics: Jeremy Bannister*

POISON GIRLS
TONY ALLEN
Bradford St. George's Hall

AFTER YOU'VE been suckered by the dank graphics and clawed your way past the dark Cromwellian wrapping paper, most anarchist pop groups leave you feeling . . . well . . . *hollow* . . . sort of *empty*. Elaborate packaging and severely whipped propaganda – no sweetness, no sense of showbiz.

Meet the Poison Girls, the longer lasting snack. Their peers on the anarcho roadshow are hysterically self-righteous, black clad and BLAND. (Here's one slogan, here's another — now form a band.) The Poison Girls are a meal in themselves.

The taped intro is the Rad Fem – No Nukes dirge 'Take The Toys From The Boys', done in a manner far more reminiscent of Bach than Bakunin. Vi Subversa's tub-thumping crusaders tumble stagewards for half an hour's rock'n'roll rhetoric. (Phew!) And here's the difference. Too many groups are defiled by white, middle class, little boy simperings or a psuedo cockney drone. Vi Subversa is George Melly on Testerone, a fully throated purr not a whinsome whine.

There's none of the Ho-Hum chainsaw gum gnashing (do they owe us a living? course they fucking do etc.) The Poison Girls *argue* their politics, even if those politics, like the politics of all libertarian bands, are pathetically naive – as reflected in elements of tonight's audience, the demonstrative end of the Pate Bourgeoisie.

'Alternative', as in 'alternative comedy', is all too often an excuse for holier-than-thou clever-clever waffling. (Witness Keith Allen's embarrassing C4 farragoes.) Uncle Tony is clear of the field by miles. I always reckoned that *Pogle's Wood* would have benefited from a resident social worker, and here's the candidate – a stripey giant with a degree in lateral thinking and the conscience of a catholic with the clap. He picks his spots with unerring accuracy and leaves his audience disgusted and amused. A finer attitude to life I cannot imagine.

Susan Williams

Prunes: Uggy and Yoggurt sound off savagely about nothing in particular *Pic: Lawrence Watson*

VIRGIN PRUNES
Camden Electric Ballroom

AS BUNGLING performance artists sounding off savagely about nothing in particular, the Virgin Prunes are shockingly well drilled. Like most of their positive cousins, they hide their music – a consistently languid dirge of roughshod, rocky rhythms and sledgehammer melody – behind a gimmicky ostentation. In their case, as in most cases, the gimmick is facile and familiar: SEX.

"Yah, but that's what it's all about," a knicker-bockered goth screams in my ear. "Confrontation! Deviation! You exorcise taboos by shoving them up people's nostrils. You check? Detection!"

As I was saying, Ireland's first transvestite band do a meticulous sweeping-beneath-the-carpet job, accentuating their tacky dramatics and pulling attention away from the ponderous, tolerance testing tripe they actually play. A slow strip from natty toga'd Romans In Britain to slinky Quest For Fire loincloths, the Prunes simply don't need to attempt anything halfway compulsive. Confrontation as an art form? You need a cold shower, lads.

Amrik Rai

POSITIVELY NURD STREET

LIVE

NEXT WEEK: TURKEY BONES!

LIVE

ON THE ROPES!

FLAWED! DAVID QUANTICK slogs through a day of thuddy sound, slugs it out with JoBoxers and gets a caulifower earache.

TKO Pics: TIM JARVIS

JoBOXERS
PAULINE BLACK
ORANGE JUICE

Victoria Park

ANOTHER CND/GLC event, another conglomeration of cheerful people, appalling alternative comedians and popular music combos . . . . About Edwyn and *his* OJ, I shall remark only that their normal spiffing jangle was modified by a curious sound system into a scratchy blur, enlivened merely by the band's newly-discovered passion for guitar solos. They refused to do 'Blue Boy', allegedly because it was boring, but really because it would have turned into 'Sister Ray'.

About Pauline Black . . . well, Pauline now looks like Coco Hernandez in *Fame* and has three backing singers and a funk band. Her songs are often called things like 'I Think I'm Losing My Faith' and, yes, it would seem that there is a religious note to her new material, which also includes songs about racism ('The Beast') and water (I think I got that right). The band are extremely competent, the singers also, and Pauline's voice is no longer the annoying squeal it was when she was in The Bodysnatchers (Terry Hall joke) – age, experience or singing lessons have moulded it into a quite bearable instrument.

The effect of the whole performance, while most professional and popular with the crowd, was unfortunately one of slight showbizzyness, due to Ms. Black's peculiar charisma. She has an undeniably fascinating persona, but there is something a little stagily sincere about it. Still, her version of Bob Marley's 'Redemption Song' was very good and, indeed, there are worse things to be than sincere.

One could, for example, be a JoBoxer.

A muggy day it was – too many JPS, too much thuddy sound – and then the JoBoxers came on to make my headache worse. Their opening number reminded me most strongly of Madness' tacky swing classic 'Razor Blade Alley'. Their next number was also greatly reminiscent of 'Razor Blade Alley'. By the time we had heard three songs, all sounding like 'Razor Blade bloody Alley', my headache was unmanageable.

The JoBoxers on record often ride a catchy, tuneful go-kart between Dexys and Madness, but live their pounding drums and insistent choruses remind one of Tony Parsons' comment that R'n'B was music to exercise by, rather than dance to. Work out with the JoBoxers! Another bassline going up and down the scale, another nail-that-beat-to-my-head drum pattern, another Dig Wayne chant about some film he saw when he was ten . . . and you're doing the Boxer press-up. I went home and vomited. (This is true.)

RED LORRY YELLOW LORRY

Leeds Warehouse

RED LORRY Yellow Lorry are pitched somewhere between the jagged, angular landscapes of eary Television and the Velvets at their most brutal, brooding and mesmeric. In the time between their first single 'Beating In My Head' and their latest, 'Take It All', they have cultivated a healthy contempt for all things traditional and there is a devil-may-care toughness to their approach.

Their opening shot was particularly compelling, a spidery, spiralling instrumental that turned on itself like a venomous snake. Stark light rendered the all-black foursome slightly larger than life, and their morose, non-communicative demeanour reflected their musical persuasion. Recorded drums propelled every unannounced song into operation, the flesh and bone percussion preferring to stand up for frenzied frills and elaborate bombardments. Chris Guitar and Steve Bass sling not only their instruments but their voices as well, both somewhere around kneecap level, like Simon and Garfunkel at the gates of Hell.

Near the end of the last song (called, amazingly, 'Happy'), the tension was sufficient to allow the guitarist to trash his equipment and sulk off, just when I expected them to burst into 'My Generation'. Great stuff.

Bart Bartle

PLAYING LADY DAY

CAROL KENYON

Ealing Jazz Festival

AH, SOUL! Much talked about, seldom attained.

All you age-ist idiots who worship haircuts would have eaten big chunks of humble pie if you'd seen Alan Clare at the piano. This man is old enough to be your father, grandfather even, but he's the most soulful cat been seen down Tin Pan Alley in many a long twelvemonth. His notes go straight for the solar plexus – in and twist – and I don't mean hands going in a virtuoso blur. Clare's notes are few and *right*! (David Green strokes his double bass and proves that you don't have to thumb-thwack a fretless to be dynamic.)

And then on comes Carol.

Her part of the show is billed as a Tribute To Billie Holliday. For one dreadful moment I expect her to come on toting a gardenia hair-left, but no, she's playing herself tonight – a shrewd move because instead of being reverential towards Lady Day (someone Carol is clearly not terribly well up on) she makes the songs her own and makes sure we go away remembering *her* voice, not Billie's.

She sings 'Crazy', 'My Man', 'God Bless The Child', 'My Funny Valentine' (!), 'Lover Man' and 'Good Morning Heartache' – music that shoves cold keys down your spine, squeezes your heart and gets the loins involved for good measure.

Early on she admits she doesn't get to sing this stuff too often, "being involved in a more commercial sphere". (This means appearing on *Top Of The Pops* with Heaven 17 and spelling your christian name with a 'K'.) Evidently she is about to find a position as a solo artist somewhere in pop, but I hope her managers and record execs don't dump her with material that will see her blend in with the general category of "talented black female vocalist", like Randy Crawford or Deniece Williams, who've become increasingly sterile with each release. Carol's voice and way with a song is too special for that.

If pop sports any justice at all, it will look after Carol Kenyon well. If her debut LP does anything less than destroy you emotionally, then lobby your MP.

Silver Hutchins

NEW EDITION
Candy Girl
NEW ALBUM & CASSETTE
Includes the No.1 Hit Single
"CANDY GIRL" + "POPCORN LOVE"
L.P. contains FREE colour poster during first week of release.
See New Edition live on 'The Switch' Channel 4 August 19th at 6.00pm

SAKAMOTO

FROM PAGE 14

Well, we haven't promoted ourselves as personalities in Europe. But in Japan that is not really the case because we're all relatively well known figures here, what with TV appearances and so on. Perhaps we should do more work in Europe in that direction!

Do you want to be known as pop figures?

That's a difficult one to answer. You mean that what Ryuichi Sakamoto says or looks like should be more important than the music? But I'll have a go at it. If putting over your personality is a matter of putting up your looks, I'll leave that to Masame (the beautiful guitar player who toured Europe with Japan) of Ippudo!

When *Merry Christmas Mr Lawrence* opens you'll do OK!

But people probably wouldn't know me now with my hair like this!

YOUR SOUNDTRACK for *Merry Christmas Mr Lawrence* seems to me to be a suspension of time and place . . .

Both of those things were intended from the start. And the third aspect was that it should have no territorial borders. It is neither Japanese nor Western, but it nevertheless has some oriental quality about it. It should sound oriental to both the Japanese and the West. I suppose exotic would be a better word.

Were you responding directly to the moods of the film when you wrote it?

I wasn't responding to the atmosphere of the film with regard to what was on the screen, but I was trying to create a greater atmosphere than what was coming from the screen.

There was a considerable gap between what I pictured in my mind from reading Laurens Van Der Post's novel and the script and what then appeared on the screen when I first saw the rushes. Initially the film didn't quite carry the power I had in my mind to start with. So I tried to get that power back with the music. From a more classical film viewpoint the music might stand out a little too much, at least some people might see it that way. But I felt the film necessitated such a soundtrack.

The ruminative style of the novel plus the background psychological detail to the main characters are the most difficult things to deal with (without the aid of a talkover or an exceptionally wordy script) on film . . .

It was those elements I was dissatisfied with in the film, those parts which couldn't really be explained. So, to make up for that, I tried to put over certain moods in musical terms.

WILL YOU be pursuing the idea of creating music for a particular function – outside soundtracks – further?

It's something I've always wanted to do, create music for visuals. With film being a dramatic medium the story sometimes gets in the way. I'd really like to do something of a more abstract nature. Music to go with something else. Most music is probably listened to as background music, environmental music to a certain extent. Most people won't sit down and listen to a record, they will be doing something else at the same time.

The problem I encounter with some purpose-built background music, such as Eno's ambient music, is its invisibility. People will always choose their own favourites to fulfil a background function, something they're familiar with.

When people think of environmental music they tend to think of the things Eno does. But if you sit down and listen to Eno's records they're not purely background music, they do actually have something interesting to listen to in them. It's only when you relegate them to background music that they become uninteresting.

But really there's no reason for environmental music to be quiet and peaceful. On Japanese television for example the commercials are very well made on the whole. They're often punchy and good visually and have good music put to them as well. They tend to be a lot more interesting than the actual TV programmes!

If you apply that to music there are probably very few people who would listen to a three, four or five minute piece of music nowadays. They would rather have a punchy 15 seconds. Music for Ads or something, which is very concentrated and immediate. I think that's a possible framework for the music of the future.

Micro music!?

I don't think for a moment it will be a music of real lasting quality but it's something I'd like to experiment with from a slightly satirical point of view.

Something like The Residents' 'Commercial' LP, or punk's reduction of everything to basic themes and out . . .

Apparently people in New York do tracks consisting of one 30 second scream!

Do you get the urge to experiment with pure noise?

Maybe, in about three years' time . . .

Is that when you expect your frustration with music to peak?

Probably! Most of the music around these days is very well played, well written and well produced, but it's really lacking in something, which does get frustrating . . .

Looking at the British scene from a Tokyo viewpoint, ever since ABC people who were involved in avant garde type music all went into pop, which was quite fun and interesting for a while, but I've gradually lost interest in it now, because everybody sounds pretty much the same. When you've got your ABC and your Kajagoogoo you don't really need any of the others do you? It's the same with Japanese pop. People are spending an incredible amount of time and energy producing something totally empty.

How do you intend to plug that emptiness?

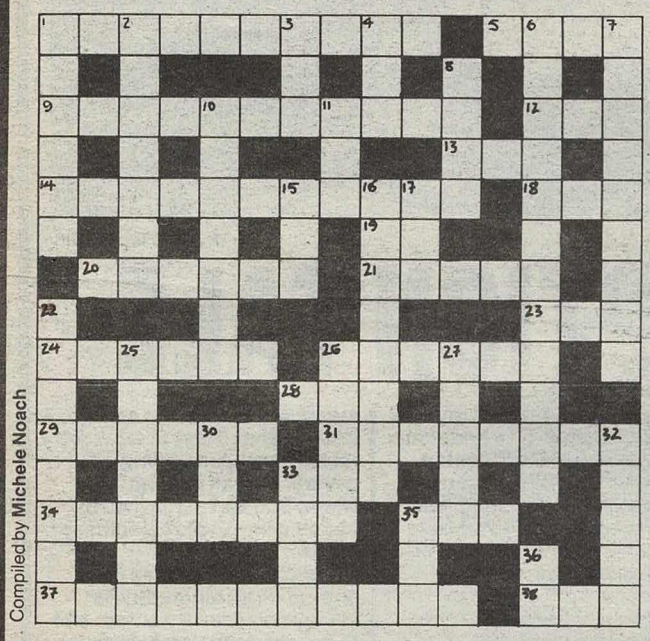
I don't know whether people are finding what they used to get out of music in other areas now. For example there is an increasing interest in fringe theatre in Tokyo.

Me, I'd quite like to have a go at making something totally unmusical, just noise, to see what kind of reaction I might get.

When I made 'B-2 Unit' (Sakamoto's second solo LP, released here by Island) I had something like that in mind. But no matter how hard I tried to take away the musical element something of it always returned.

Sometimes my own musicality surprises me!

Special thanks to Peter Barakan, Mayumi and Haruko Minakame for their help as translators and guides.



Compiled by **Michele Noach**

NME PRESSWORD

CLUES ACROSS

1. How much matters to those mute moders? (10)
5. The girl that Annie wants to know about (4)
9. Exactly what is happening in cell block number nine? (4,5,2)
12. First name of soul singer who can't stand the rain (3)
13. Those organised, ethical builders who exhumed a famous bomber who is reversely alone (1,1,1)
14. Spandex Ballboys demand to be drawn to the ground (5,2,4)
18. The person Argentina was not supposed to cry for (3)
19. Sound system (1,1)
20. Spizz full of beans (just beans?) (6)
21. Swedish band no longer popular. Were they ever? (2,3)
23. Short commercial name for the original bored teenagers (3)
24. Skinhead tune, it's the final solution (6)
26. Tear a strip off Alan Vega, it's cosmic (6)
28. The last Pink Floyd album is the deepest (3)
29. Deptford mods who knew about the British way of life (6)
31. Billie Holiday takes care of the child (3,5)
33. Proximity to maddening crowd (3)
34. Elvis fakes it (8)
35. Insect no longer seen crawling up and down the charts (3)
37. 23 Across get visionary about this well executed re-release (4,7)
38. How many of us appeared on 'Let It Be' (3)

CLUES DOWN

1. Sister after the rain? (6)
2. Joan wants it shown, Tracie wants it given (7)
3. A greeting from the Cabs . . . (3)
4. . . . followed by a good old moan (just one) (3)
6. Camus' gravity band find a man with an increased ego (4,8)
7. Does Hoovering sound tempting? (9)
8. Nameless contribution (4)
10. Arlo and Woody, bound for glory, kind of (7)
11. Does the Slade man agree? (3)
15. Joe finds himself in a telly (3)
16. The person who gets you information and Jesus on the line (8)
17. Ear vinyl ? (3)
22. The Thompson Twins still playing at detectives (8)
25. Pore rot from Thatcher, no, Iron Maiden (7)
26. 'When I Take My ----- To Tea', an old oldie (5)
27. Dogs/Shakedown/Sax (5)
30. US band not abbreviated but sound initially like Bowie anyway (1,1,1)
32. Money-spinning associate of PTV and now Cabaret 'Virgin' Voltaire (5)
33. What to do with the need in me (4)
35. Muzak for grown-ups (1,1,1)
36. Iron curtain Locomotive (good tunes?) (1,1)

LAST WEEK'S ANSWERS

ACROSS: 1. Jah Wobble, 6. Chill Out, 11. Reg Presley, 12+33A. Tower Of Power, 14. YMO (Yellow Magic Orch.), 15. O'Connor, 17. London, 19. Absolute Beginners, 21. Rudi, 23. Hand In Glove, 26. Santana, 27. Slap, 28. Alton, 29. Nails, 30. The Hop, 31. Emily, 33. See 12A, 36. Sal, 37+40A. God only Knows. 39. Inch, 40. See 37A, 41. See 28D, 43. Nadine.

DOWN: 1. Jerry Harrison, 2. Higsons, 3. Our World, 4. Boston Tea Party, 5. Eve, 7. Hit, 8. Lowdown, 9. Our, 10. Tufano, 13. Greg, 16. Nobody's Hero, 18. Dark Entries, 20. Iggy Pop, 22. Dancing Did, 24. Pinky Blue, 25. Passion, 28+41A. American Pie, 32. Egan, 34. Wood, 35. Rise, 38. Lee. 42. ID.

STUDENTS- THERE IS AN ALTERNATIVE

With a great deal to offer:

These for a start-

- FREE BANKING
- CHEQUE CARD
- CASHLINE CARD
- OVERDRAFTS*

*Overdrafts are only available to persons aged 18 or over. A written quotation is available on request.

- REGULAR STATEMENTS
- TAX RELIEF
- HELP AFTER GRADUATION

PLUS-

- £8 BOOK TOKEN

But above all this-

Sooner or later you're going to need financial advice and practical help, and the more friendly and informal the attitude of the branch that holds your account, the better the understanding on both sides. That's why Williams & Glyn's has such a special appeal for students. Of course, we provide the same standard services as other banks, but we believe our *standard of service* is unique, and that this is more important than all the special offers in the world. If you feel the same way why not post the Freepost coupon below.

WILLIAMS & GLYN'S

The Alternative Bank for Students

Williams & Glyn's Bank plc
A member of The Royal Bank of Scotland Group
Registered Office: 20 Birchin Lane, London EC3P 3DP

Fill in the coupon today and send it to Graham Bignall, Williams & Glyn's Bank plc FREEPOST London, SE1 7BR

☐ Please send me a copy of your booklet "What's so special for students about Williams & Glyn's"

☐ Please open a current account for me at your branch nearest my home/University

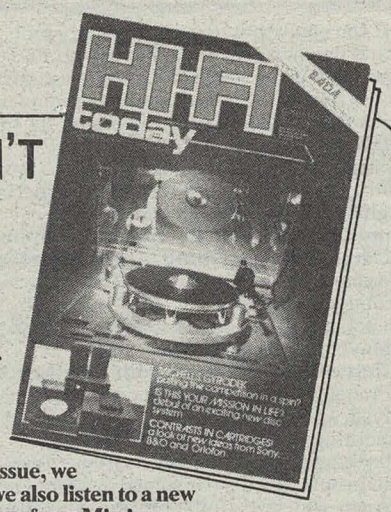
S8

Surname (Mr,Mrs,M/s,Miss)_____

Other Names_____

Home Address_____

Name and address of University/College_____



YOU CAN'T BEAT THE SYSTEM!

Simply buying boxes over the counter is no way to an enjoyable hi-fi. Systems need to be matched for sound – and that's what HI-FI TODAY does every month. In September's issue, we put two to the test, and we also listen to a new £500 all-British disc system from Mission.

PLUS

* A comparative assessment of the latest ideas in cartridge design
* A critical look at the newest plan to bring you – the buyer – a better deal from the hi-fi dealers

HI-FI today – **the better sounding hi-fi magazine**

September issue out August 20 price 85p

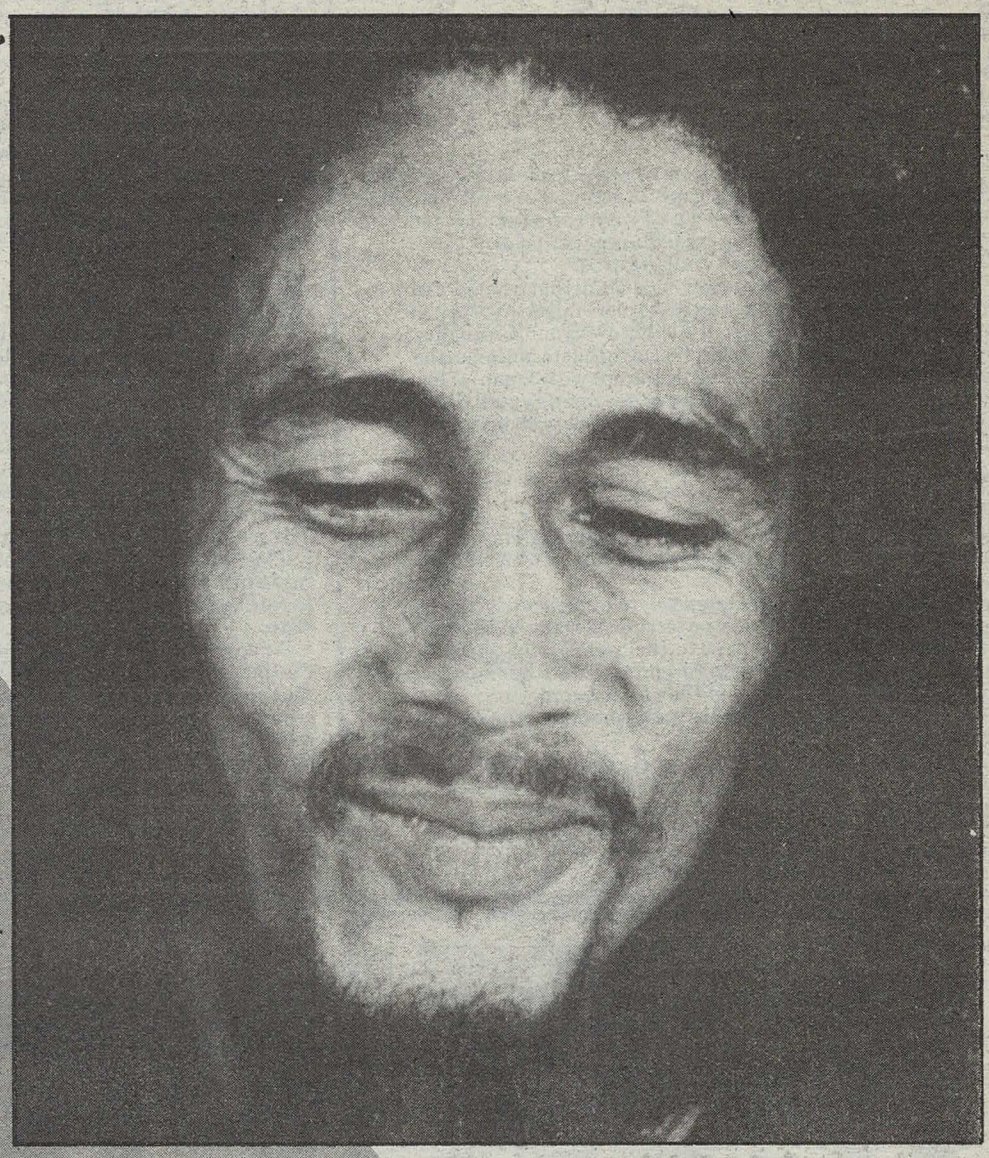
MINT-COOL.
THE NEW MOUTH FRESHENER
BY GOLD SPOT.

PRINT

CHARLES SHAAR MURRAY looks at the two Bob Marley biogs

CATCH A FIRE: THE LIFE OF BOB MARLEY
by Timothy White (*Elm Tree Books, £6.95 paperback £9.95 hardback*)

BOB MARLEY
by Stephen Davis (*Arthur Barker, £5.95*)



Bob Marley: the lion sleeps. *Pic Adrian Boot*

REDEMPTION TALE

YES MI friend, mi good friend, them set me free again . . .
Come and gone in 36 years, Bob Marley did as much to change the world as anybody in the popular arts racket. He was the figurehead of reggae music when it made the transition from the soundtrack of Jamaican sufferation, spreading out from Kingston to the West Indian communities of Europe and the US, to one of the most vital and most acknowledged strains of popular music in the world.

It was 'Zimbabwe', the showpiece tune from his 'Survival' album, that was the unofficial anthem of the guerilla freedom fighters who eventually triumphed under Mugabe and wiped the word *RHODESIA* right off the map of Africa. His impact on the world has been enormous: he was the most prominent propagator of Rastafari of his time, and since his death he has been hailed as a holy man, as a figure of a divinity that approaches that of Selassie himself.

The second anniversary of Marley's death sees the near-simultaneous publication of two major biographies of the man who brought both reggae and Rasta to the attention of millions who might never have otherwise encountered either. Both authors are American: Stephen Davis was the co-author of *Reggae Bloodlines* (1977) and co-editor of *Reggae International* (1983), a pair of enthusiastically studious coffee-table books, while Timothy White has written extensively on Jah Music and related topics for various magazines over the past decade or so.

Stephen Davis' book is – by all reasonable criteria – pretty good. In the normal run of things, it would be accepted as one of the better musical biographies – maybe not a *Hellfire* or a '*Scuse Me While I Kiss The Sky* but certainly a world away from *No One Here Gets Out Alive* or the various Elvis debacles. Solid, workmanlike, loving and scholarly, Davis has undoubtedly put in some serious graft on his research, and his unbounded respect and admiration for Marley shine out of every paragraph.

The only trouble is that Timothy White's book is so much more than 'pretty good.' As the extracts run in this paper a couple of weeks back demonstrate so eloquently, *Catch A Fire* is little short of superb. White's summary of Rastafari and the personal history of Haile Selassie, his astonishingly vivid and detailed evocations of Marley's childhood and youth, his depiction of the growing relationship between Marley and a young nurse with musical ambition named Rita Anderson and his tales of the Kingston music scene of the '50s and '60s are all utterly remarkable. His tales of Marley's youth are steeped to the hilt in the same wondrous atmosphere concocted for the early chapters of *The Harder They Come* by author Michael Thelwell, and White has done much more study the life of one man; he has studied his folklore closely and learned it well.

This is not to imply that Davis' book is a write-off: he is far better than White on the subject of Marley's business history, and it is Davis rather than White who unravelled the sorry tale of how Marley's manager Don Taylor, who stopped several bullets intended for Marley when he was ambushed in 1976, was eventually fired with a savage beating after it was discovered that he had been ripping off several African nations for whom Bob had performed by padding the prices to increase his own rake-off.

But *Catch A Fire* is as fine and moving a biography as Marley could have wanted: one that makes absolutely clear the connection between Marley's devotion to Rasta and his pan-Africanism, the common roots of all the struggles. It also confronts full-on the paradox of Marley's life in the struggle, and his death from cancer, the disease that turns the body against itself, the cellular suicide. It should be read as an indispensable adjunct to the work of a man who altered the fates of nations through his art and his faith.

Forward in this generation . . . triumphantly.

SMALL PRINT

VIV FONGENIE surveys a quartet of recent paperbacks

THE RED Monarch by Yuri Krotkov (Penguin, £2.50) is a fictional delve into the world of Stalin and his henchmen by the Russian defector who died last year. All in all, it's a terrifyingly hilarious account of a man who had as much concern for human life as a rabid killer shark. However, Krotkov treats one of the century's top megacriminals with a sensitivity that is, in view of the facts, downright astounding. Stalin comes to life not just in his favourite guise – as Satan personified – but as a gentle, modest, charming chap with a tragic family life. The red monarch was no doubt quite proud of his fiendish image and up until now it has been immaculately preserved. Grab that trident and stamp those hooves Joe, here comes Krotkov!

The Fragrance Of Guava (Verso, £2.50) is a collection of conversations with Gabriel Garcia Marquez, the revered Columbian writer who won the 1982 Nobel Prize for literature. Marquez kicks off with a summary of his family, origins and influences, going on to talk about his most acclaimed works *One Hundred Years Of Solitude* and *The Autumn Of The Patriarch*.

An ardent Socialist, Marquez also talks about his long and sometimes stormy relationship with the Communist Party, his work for the Cuban newsagency Prensa Latina, and his close friendships with Fidel Castro and President Mitterand of France. The decadence of modern Capitalism accepted, Marquez sees the post-Stalinist Soviet system as an overall failure, a perversion of original Marxist-Leninist ideology. He insists that Latin America must come up with its own brand of Socialism, a Socialism more in tune with contemporary reality, more sympathetic to the aspirations of the individual.

Marquez also discusses his involvement with the Sandinistas of Nicaragua and, more recently, with Salvadoran guerillas. His work in the field of human rights has saved several lives, perhaps most notably those of two rich English bankers; an achievement for which, incidentally, he didn't even get a thank you. Asked what kind of government he would like to see in his country, he replies: "Any government which would make the poor happy. Just think of it!"

The setting of ***Tsotsi*** by Athol Fugard (Penguin, £1.50) is a black, South African township, and Tsotsi himself is leader of a four-man gang *cum* terror organization. They love their work and their work begins when the sun goes down. The book opens with a gruesome murder as one of Tsotsi's boys inserts a bicyle spoke into the heart of a worker, returning by train to his wife after a year in the big city. His savings are taken and his corpse left for the guards to dispose of. The episode sets the tone for the rest of the book. It's a world where gratuitous violence is the order of the day, where a misplaced smile or a few visible bank notes might mean a knife in the neck.

Tsotsi laps up the killing until a chance occurrence finds him in awkward possession of a helpless baby. The metamorphosis of animal into man can seldom have been handled with such staggering effect. Fugard, a white South African dramatist, creates a picture of terrifying clarity as he walks us through the nightmare of black ghetto life. Powerful stuff.

John Mortimer, novelist, playwright and lawyer has set down a very amusing autobiography – ***Clinging To The Wreckage*** (Penguin, £1.95) – without any airs or graces. Probably best known as the creator of *Rumpole Of The Bailey*, Mortimer has written several plays for the theatre and knocked out a healthy collection of film and television scripts.

TV buffs will have seen him in great form a few months back, being interviewed with his mischievous pal A. J. P. Taylor. Intellectual heavyweights who are both born comedians, they provided the best laugh show of the year. His book offers more of the same stuff as he takes us through, amongst other delicacies, some of the most bizarre court-cases you're likely to read about. One obscenity trial finds him debating the validity of an ethical framework which permits the frequent depiction of Rupert Bear with a huge erection. Another finds him being called to the podium in the committee room of the House of Lords one wet Monday afternoon, to lecture five elderly Law Lords on the virtues of masturbation.

A staunch left-winger who went from Harrow to Oxford to Barrister, Mortimer provides something of an anomaly and a healthy one at that. The man's humanity makes him greater than any of his many achievements.

Enjoy study in Devon

Degrees validated by Exeter University

Ample residential accommodation on compact campus near the sea. Extensive opportunities for Recreation in the local area.

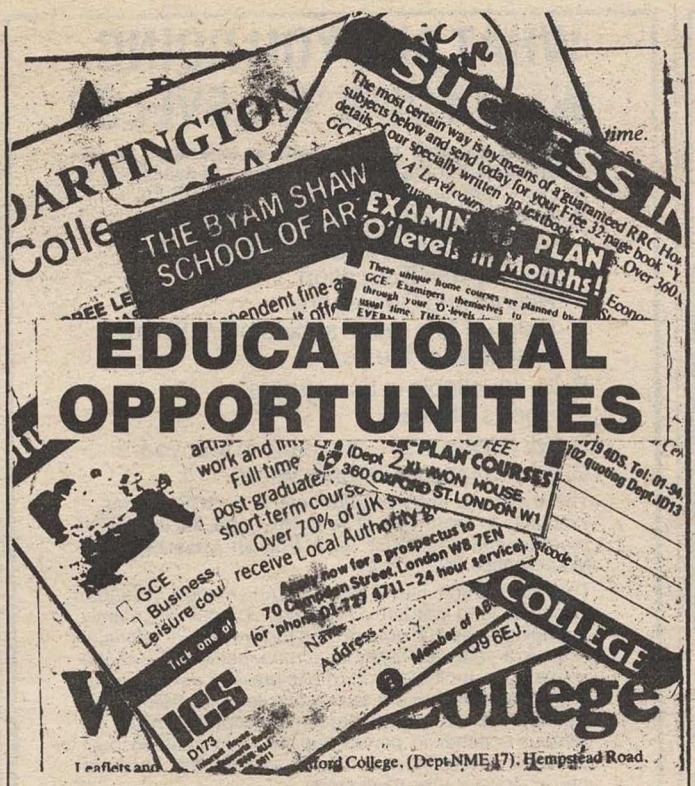
B.Ed. courses for Nursery, Infant, Primary and Middle school teachers.

B.A. Combined Studies: two or three subjects chosen from Art, Biology, English, Geography, History, Mathematics, Music, Politics, Social Science, Theatre Arts and Theology.

Further information from the Admissions Tutor, Dept. N

Rolle College

EXMOUTH · DEVON · EX8 2AT · TEL: EXMOUTH (0395) 265344



Take up the challenge at Bradford!

Prepare for the future at Bradford & Ilkley Community College – the largest college of its kind in the country.

Bradford & Ilkley is one of the few colleges in Britain that has a firm commitment to the needs of living in a multi-racial society and is also committed to meeting the needs of tomorrow's challenging business world.

DIPLOMA OF HIGHER EDUCATION

A two year course focusing on the needs and problems of urban, industrial, multi-cultural society and combining inter-disciplinary academic studies with practical placements.
NORMAL ENTRY:- Two 'A' levels.

You can then opt for either a third year of study leading to:–
BA (HONS) – ORGANISATIONAL STUDIES – which will develop your ability to become a competent administrator.
Or a third and fourth year of study leading to:–
B.Ed. (HONS) – which gives qualified teacher status for the 3-9 or 7-13 age group. Special attention is given to the teaching of reading, writing, mathematics and the special needs of the multi-racial classroom.

B.Ed. (HONS) HOME ECONOMICS

This course offers a secondary school age range specialism which enables you to meet the challenge of teaching Home Economics in contemporary society.

B.A. (HONS) HOME AND COMMUNITY STUDIES (4 years)

This course offers the opportunity to integrate study of Home Economics with Social Sciences and apply the understanding and skills to work in community settings. It equips people to enter a wide range of employment in the fields of community work, caring services, education and commerce.

B.A. IN COMMUNITY STUDIES

4 Year Honours Degree including an opportunity to specialise in Leisure and Recreational Studies or a
3 Year Ordinary Degree.
These courses equip entrants to take up a very wide range of employment under the general heading of "Community Work".
Practical placements are an integral part of the courses and our aim is to give students an opportunity to examine their own views and values in the light of their studies and of their involvement in the complex society in which we live.

BEC HIGHER NATIONAL DIPLOMA IN BUSINESS STUDIES

This two-year full-time vocational course prepares students for a managerial or administrative career in either the private or public sector. Emphasis is placed on the development of personal and practical skills through student participation in work related learning activities.
Specialist study streams include:-

- Accounting, Computing and Administration.
- Marketing and Purchasing.
- Personnel and Industrial Relations.
- Public Sector Administration.
- Secretarial and Office Administration.
- Secretarial Linguists.

Entry Qualifications:-
Normally one 'A' level plus three other 'O' levels.
Mature students over 21 may be admitted with relevant work experience. Secretarial Linguists normally require an 'A' level in French.
Grant Status: Mandatory award.
To find out more, just 'phone or write to . . .
The Admissions Officer,
Bradford & Ilkley Community College,
Room No. 264 Great Horton Road,
Bradford, West Yorkshire, BD7 1AY.
Tel: (0274) 753111.

Taking up the challenge of tomorrow today!

Bradford&Ilkley COMMUNITY COLLEGE

DORSET INSTITUTE OF HIGHER EDUCATION

B.A. and BSc. Degree Courses– principal subject areas are: Business Studies, Catering, Computing, Administration, Economics, English, French, Geography, History, Landscape Studies, Law, Media Studies, Politics.

Higher Diploma and Professional Courses – principal subject areas are: Accountancy, Archaeology, Building, Business Studies, Catering, Computer Studies, Ecology, Electronics, Engineering, Hotel Management, Management Studies, Mathematics, Microprocessor Technology, Nursing, Sciences, Statistics, Social Studies, Tourism.

Just received 'A' Levels Results?
We have some vacancies on certain courses: a special enquiry service is available.

USE IT NOW
BY Telephone: Bournemouth (0202) 524111 BY Post – Write to: DORSET INSTITUTE OF HIGHER EDUCATION Room L09 Wallisdown Road, Poole, Dorset BH12 5BB.

A full list of part-time courses is also available.

DORSET an enjoyable place to study

NORTH CHESHIRE COLLEGE

DO YOU find these relevant to life today?

MEDIA * RECREATION * THEATRE
ENVIRONMENT * SOCIETY * LITERATURE

WE DO and that is why we have put them at the heart of our B. A. programmes.

Whether you're a school-leaver or at a later turning-point in your life WRITE NOW for details to:
Admissions (NME),
NCC, Padgate Campus,
Fearnhead Lane, Warrington WA2 0DB

Nene College Northampton

Tel: 0604 715000

BA/BSc (HONS) COMBINED STUDIES (3 years) ☐
BEd (HONS) (4 years) ☐

A wide range of 30 subjects is available from the Arts, Humanities, Sciences, Social Sciences, Education, Business Studies and Mathematics.

- Degrees are awarded by the University of Leicester
- Students select their own programme of studies
- Subject choices can be changed up to the beginning of the final year
- Almost all subject combinations are possible
- College and university careers service

TEC HIGHER DIPLOMA (ENGINEERING) (3 years sandwich) ☐
Students study engineering principles and specialise in either electrical/electronic or mechanical/production engineering.

TEC HIGHER DIPLOMA (LEATHER TECHNOLOGY) (2 years) ☐
Designed to provide a sound education in applied chemistry, the technology of leather manufacture and chemical and tannery engineering.

BEC HIGHER DIPLOMA (BUSINESS STUDIES) (2 years) ☐
Subjects include Economics, Accountancy, Personel Administration, Law, Data Processing, the skills of the Personal Assistant.

BEC HIGHER DIPLOMA Personal Assistant's option (2 years) ☐
(Entry one A-level – mandatory grant available)
The course covers secretarial studies including word processing skills.

PERSONAL ASSISTANT'S COURSE (1 year) ☐
(designed for graduates and applicants with 2 'A' levels)

DATEC HIGHER DIPLOMA IN GRAPHIC DESIGN (2 years) ☐

Please send me prospectus/leaflets and application forms for the courses ticked above

Name .....

Address .....

.....

To The Academic Registrar, Nene College, Moulton Park, NORTHAMPTON NN2 7AL
Ref: NME/20.8

SUCCESS IN YOUR GCE...

Study at home – pass first time with RRC's Complete Home Tuition Service ● Self-contained courses, regularly updated ● Fully inclusive fees ● No costly text books to buy ● Everything in handy booklet form ● Your own personal tutor ● Timetable to suit you ● Continued tuition at no extra cost if you don't pass first time ● 370,000 exam passes.

Over 50 GCE 'O' & 'A' Level Courses including –

☐ English Language	☐ Business Studies	☐ Geography	☐ Law
☐ Mathematics	☐ Chemistry	☐ German	☐ Physics
☐ Accounting	☐ Economics	☐ Govt. & Politics	☐ Psychology
☐ Art	☐ English Literature	☐ History	☐ Religious Studies
☐ Biology	☐ French	☐ Human Biology	☐ Sociology

...SUCCESS IN YOUR CAREER EXAM

Also, over 40 Career Courses including –

☐ Accountancy,	☐ Book-keeping	☐ Secretarial	*Also available:*
☐ Banking	☐ Computer Programming	☐ Selling	☐ Radio Amateurs
☐ BEC Nat. Certificate	☐ Management	☐ Transport	☐ Non Exam Business Courses

For FREE book please tick choice(s) and return with your name and address to:
THE RAPID RESULTS COLLEGE,
Dept. JD16, Tuition House, London SW19 4DS
Tel. 01-947 7272 (9am-5pm) – or ring 01-946 1102 (24 hour Recordacall for Prospectus requests) quoting Dept. JD16,
CACC accredited.

THE RAPID RESULTS COLLEGE

Study in the South

2 A levels	BA(Hons) Modern Languages and European Studies, Professional Accountancy; BSc in Marine Engineering.
1 A level	BEC/HND in Computer Studies, Business Studies, Financial Studies, Public Sector Studies; Advanced Secretarial; HD in Construction, TEC HDs in Production Engineering and Chemical Engineering; HNDs in Marine Engineering, Electronic and Communication Engineering; Naval Architecture; College Diploma in Yacht and Boat Design, Yacht and Boatyard Management; ISVA Auctioneering, Estate Management, Fine Arts and Chattels; CAM in Creative Communication Studies.
3, 4 or 5 O levels	Electronics and Communications (Marine); SIAD Graphic Design; DATEC diplomas in Graphic Design, Graphic Design & Production, Scientific Illustration, Design Crafts (Jewellery, Ceremics, Environmental Design), Fashion; Foundation Diagnostic Course.

SOUTHAMPTON COLLEGE OF HIGHER EDUCATION

East Park Terrace, Southampton.
Telephone (0703) 29381

FREE CAREER BOOKLET

Train for success, for a better job, better pay

Enjoy all the advantages of an ICS Diploma Course, training you ready for a new, higher paid, more exciting career.

Learn in your own home, in your own time, at your own pace, through ICS home study, used by over 8 million already! Look at the wide range of opportunities awaiting you. Whatever your interest or skill, there's an ICS Diploma Course there for you to use.

Send for your FREE CAREER BOOKLET today-no cost or obligation at all.

GCE Your vital passport to career success ☐	ELECTRONICS ENGINEERING ☐	GUITAR ☐
COMPUTER PROGRAMMING ☐	CAR MECHANICS ☐	COMMERCIAL ART ☐
BOOK-KEEPING ☐	MOTORCYCLE REPAIR ☐	CREATIVE WRITING ☐
BASIC ELECTRONICS ☐	RADIO, AUDIO & TV SERVICING ☐	PHOTOGRAPHY ☐

Name _____

Address _____

P.Code _____

ICS Division of National Education Corporation

ICS
Dept K171
160 Stewarts Road
London SW8 4UJ

01-622 9911 (all hours)

CACC

Brown & Brown and Tutors, Oxford.

Principal: C.H. Brown, M.A. (Oxon.)

G.C.E. and OXBRIDGE ENTRANCE

Individual and small group tuition (maximum 3 students). Weekly educational guidance. Short courses (1 term) for those resitting. Accommodation, sports, and social facilities.

Prospectus:
BROWN & BROWN and TUTORS,
20 Warnborough Rd., Oxford.
Tel (0865) 56311 and 513738

SHAKY A-LEVELS?

RETHINK is a newspaper specially published to help those whose results are disappointing to make the best choice of course or job or both.

RETHINK EXTRA is a stop-press listing of course vacancies.

Both papers offer a free college or employer contact service.

RETHINK and **RETHINK EXTRA** will be sent to you free of charge but please send 50p in stamps for postage.

Name. . . . . .

Address . . . . . .

. . . . . .

. . . . . .

Send this coupon to **RETHINK**, Hobsons Press, Bateman Street, Cambridge CB2 1LZ

RETHINK services are announced on your local radio.

Business Studies...
Secretarial Studies...
Accountancy...
Social Science ...Teacher Education...
...Engineering...
Fishery Studies...
Food Studies...
Literature...
Architecture...
Art&Design...

FOR LATEST INFORMATION ON DEGREE AND DIPLOMA VACANCIES RING ADMISSIONS ON

0482 41451

OR WRITE TO

HUMBERSIDE COLLEGE of Higher Education

FREEPOST HULL

WHAT ARE YOU DOING WITH YOUR 'A' LEVELS?

You may be able to use them to enter one of the following degree programmes (subject to availability of places – 'phone us for up to date information).

B.A. (Honours) – available in three years
English/Religious Studies/Education
History with Education
History and Geography
Related Arts (main subjects Art, Dance, Literature or Music)

B.A. – available in three years
Sports Studies

B.Ed. (Honours) – available in four years

B.Ed. – available in three years

The minimum entry requirement is 5 GCE passes – including at least two at A level – and for the B.Ed. programmes you must have English Language and Mathematics at O Level.

The Institute consists of two small and friendly colleges, each with long academic traditions. Teaching is mainly in small groups and you will find that individual tutorials, held in a relaxed, informal atmosphere, will provide ample opportunity for you to explore and develop your own ideas. We have a supportive tutorial system and are able to offer most students accommodation on campus – either in period houses or in purpose built small residential hostels. There is a regular and free inter-college transport system.

Each college is in an historic town and West Sussex provides an excellent environment in which to live and work – the sea and the Downs are never far away. Larger centres such as Portsmouth and Brighton are easily accessible, and we are only 60 miles from London.

Please ask for a copy of our prospectus, and find out all you need to know about us. Either telephone the Admissions Office on 0243 865581 (extension 28) or write to us: Room G82, West Sussex Institute of Higher Education, College Lane, Chichester, West Sussex PO19 4PE.

West Sussex Institute of Higher Education incorporating Bishop Otter, Chichester, and Bognor Regis Colleges

MORE COURSES NEXT WEEK

APPLY NOW TO AVOID DISAPPOINTMENT!

ADVERTISING

Advertising Diploma. *2 'A' levels, 1 year, full-time*
For Advertising / Marketing careers with agencies, advertisers and the media.

BUSINESS

Business Studies (HND). *1 'A' level, 2 years, full-time.*
Options in Accountancy, Advertising/Marketing, Banking, Company Secretaryship, Executive Secretaryship, Law, Personnel, Purchasing.

COMMUNICATIONS

Courses leading to management careers in Publishing, Design, Printing, Packaging and communication technology. BSc in Printing and Packaging Technology.
2 'A' levels, 4 years, sandwich.
Higher Diploma in Printing (TEC) *1 'A' level, 3 years, sandwich.*
Diploma in Typographic Design. *3 'O' levels, 2 years, full-time.*

good jobs start at

Watford College

Leaflets and information from (Dept NME 16), Watford College, Hempstead Road, Watford WD1 3EZ Watford 41211/6.

CHELMER

Essex Institute of Higher Education

YOUR FUTURE – OUR COURSES

Chelmer is a poly-type Institute of Higher Education which teaches full-time, part-time and professional courses across five subject areas: Business Administration, Construction, Education, Arts and Humanities, Social Sciences and Technology. These areas are supported by central resources of libraries, educational technology, computer unit and student services.

2 'A' level entry courses

NEW BEd(Hons) Degree
Newly validated by the CNAA, this full-time 4-year BEd(Hons) is structured to allow students to specialise in either the 5–11 or the 9–13 age ranges. It has been specially designed to meet the needs of the schools from the middle eighties and will provide a thorough professional training with an emphasis on the practical and theoretical aspects of teaching.

BA(Hons) Law – CNAA
This 3-year full-time course gives exemption from the first part of the Law Society and Bar Examinations.

BSc(Hons) Environmental Planning – CNAA
Now offered with Hons this 4-year full-time course gives exemption from the RTPI Final Examinations, and partial exemption from the examinations of the RICS and Institute of Housing.

Institute of Chartered Secretaries and Administrators
A 3-year full-time course giving an ideal qualification for those seeking an executive position in either the private or public sector.

Accountancy Foundation Course
Successful completion of this 1-year full-time course is accepted by the Association of Certified Accountants and by the Chartered Institute of Public Finance and Accountancy, and entitles students to proceed to their professional examinations.

1 'A' level entry courses

BTEC HND in Systems Technology
This 2-year HD course with 3 course options is to be offered as a result of extensive consultations with Industry. The options are Computer Technology (Micro-applications); or Electronics and Data Communications; or Integrated Manufacture.

BTEC HND in Computer Studies
A course providing the ideal background for a career in programming either in commercial or scientific computing. The mixture of theory and practical work ensures a working knowledge of the principles and practice involved in the 2-year course.

HND in Mechanical Engineering (Agriculture) (in conjunction with Writtle Agricultural College)
3-year sandwich course requiring 5 'O' levels including mathematics and a suitable science and 1 relevant 'A' level, or other equivalent.

Building Management Sandwich Course
2 1/2 year BTEC HND Building Course leading to the Advanced Diploma in Building Management for 1 further year prepares students for management careers in the construction industry.

BTEC Higher National Diploma in Business Studies
Options such as Accountancy, Personnel Management, P.A./Secretary, Marketing, Languages, Business Administration, Data Processing or Local Government Management are offered in this wide ranging 2-year full-time diploma course.

Diploma in European Languages
For those with 1 'A' level (preferably French or German) this 2-year course prepares students for a variety of careers in which linguistic competence is useful or essential.

For further information about these courses, contact the Public Relations Officer, Course G128, Chelmer Institute of Higher Education, Victoria Road South, Chelmsford, CM1 1LL. Tel: 354491.

school & study...
manuScript fluid
FROM THE MAKERS OF TIPP-EX
FOR CORRECTING YOUR HANDWRITTEN MISTAKES

NOBODY'S PERFECT – so the next time you make a spelling mistake, blob ink on your page or change your mind – cover up with MANUSCRIPT fluid – you will be able to write over it in seconds. Your page will look neat and tidy again.

Tipp-Ex
FOTO COPY FLUID
Tipp-Ex fluid

Tipp-Ex (Leslie McLean) Limited P.O. Box 33 Camberley, Surrey GU15 2DD. Telephone (STD 0276) 29639. 24 hour Ansafone

Available from all good stationers.

There are over 150 good reasons to study in North East London

The North East London Polytechnic, with its strong vocational bias, offers over 150 full-time, sandwich and part-time courses at degree, diploma/certificate and professional level.

NELP's programme of study covers the fields of arts and social sciences, business and management, and science and technology. Also, independent study (Diploma of Higher Education and BA/BSc degree).

NELP has centres at Barking, Stratford, and Danbury Park, near Chelmsford.

NELP North East London Polytechnic

Further details from:
The Admissions Enquiry Unit,
North East London Polytechnic, Asta House, 156 164 High Road, Chadwell Heath, Romford, Essex RM6 6LX.
Telephone 01-599 0373 (24 hour answering service).

Athrofa Gogledd Ddwyrain Cymru
The North East Wales Institute
of higher education

SCHOOL OF NATURAL SCIENCES
A 3-year full-time

GRADUATE COURSE OF THE ROYAL SOCIETY OF CHEMISTRY

via
HIGHER DIPLOMA IN PHYSICAL SCIENCES
(obtained after only 2 years)

Minimum entry qualifications:
One appropriate 'A' level or equivalent

Further details may be obtained from:
Head of Natural Science Division, North East Wales Institute, Deeside, Clwyd.

S. Martin's College
Lancaster

1983 ENTRY
B.A. DEGREES
A few places in
Geography, History, Social Ethics
B.Ed. DEGREE
A few places for
Community and Youth Work with Secondary Teaching of English, French, Geography, Mathematics, or Religious Studies
Ring for details!
1984 ENTRY
Write for prospectus with details of all courses
Registrar (Dept NM) S. Martin's College Lancaster LA1 3JD
(0524) 63446

MORE COURSES NEXT WEEK

APPLY NOW TO AVOID DISAPPOINTMENT!

THE BYAM SHAW SCHOOL OF ART

is an independent fine-art school founded in 1910. It offers one of the best 3-year courses available in London.

All teaching is by practising artists. Applicants are selected by work and interview.

Full time, diploma, extra mural, post-graduate/post-diploma and short-term courses available.

Over 70% of UK students receive Local Authority grants.

Apply now for a prospectus to 70 Campden Street, London W8 7EN (or 'phone 01-727 4711–24 hour service).

College of Librarianship Wales
Coleg Llyfrgellwyr Cymru

JOINT HONOURS
an informed choice

The volume of information of all kinds is increasing rapidly and new technology is being developed to store, handle and retrive it. Library and information work today present a challenge to your organising skills and your ability to work effectively with people in commerce and industry, academic institutions, or the public services.

If you have passed two or more 'A' levels, you are eligible to apply for the three year joint honours degree programme at the University of Wales School of Librarianship and Information Studies in which you would study librarianship and information science at the College of Librarianship Wales and a second subject chosen from over forty offered by the Faculties of Arts, Science, Law, Economics and Social Studies of the University College of Wales, Aberystwyth.

The joint honours degree forms a good basis for careers in many aspects of information work as well as in librarianship.

The College of Librarianship Wales is the largest institution in Britain teaching library and information studies. Its specially equipped academic buildings and modern residential and social facilities are grouped on a beautiful campus overlooking Cardigan Bay.

Enquiries:
The Registrar, Room 306, College of Librarianship Wales, Aberystwyth, Dyfed SY23 3AS.
Telephone: Aberystwyth (0970) 3181

Career Orientated?

The Career Orientated Degree Programme of the College of Ripon & York St John has been granted a Certificate of Recognition by the Royal Society of Arts under its Education for Capability Recognition Scheme.

BA & BSc Ordinary & Honours; DipHE; BEd Honours
Collegiate Awards of the University of Leeds

To find out more: write to the Registrar, The College of Ripon & York St John, Lord Mayor's Walk, YORK YO3 7EX
Phone (0904) 56771

Ripon & York

Next Week In NME

PUBLIC CONVENIENCE

Private Paolo Hewitt joins Fieldmarshal Dave Wakelin and Brigadier Ranking Roger on manoeuvres with their crack new outfit **GENERAL PUBLIC**, finds why the Special Beat Service were disbanded and discusses campaign strategy.

PRIVATE ENTERPRISE

Homehelp Adrian Thrills rings the doorbell of the nation's most promising new label, joins the **KITCHENWARE** house party and bangs the Tyneside pots and pans with The Kane Gang, The Daintees, Hurrah! and Prefab Sprout. *(Prefab Sprout??)* A moving domestic drama of Tyneside folk.

● **PLUS:** Bible bashing with **THE CLARK SISTERS,** body popping with **THE PEECH BOYS**, and your chance to win a stack of **TALKING HEADS** arty facts that would fill a wing of the Guggenheim museum; there's twenty copies of the new Heads elpee with the post-hip pre-classical cover by Robert Rauschenberg, not to mention Jackson Pollock's old socks, Franz Klein's shoelaces, and a pile of bricks from down the road.

Course of Action

There's no denying that Information Technology is one of the world's fastest growing industries and, as such, is bound to play a vitally important role throughout the 1990's.
Surely then, it makes sense to prepare **now** for the wealth of career opportunities that this booming industry will present.
At the Coventry Lanchester Polytechnic we certainly think so.
That's why we've started a brand new

ENHANCED HONOURS DEGREE COURSE IN INFORMATION SYSTEMS ENGINEERING.

This is a four year sandwich course open to any technically minded student with a genuine interest in electronics or computers and good 'A' level grades.
It's an exciting course and one with the future very much in mind. Nearly one million jobs are now available in the UK I.T. Industry, and that's growing at an impressive 15% per annum.
Clearly this is a time of opportunity and, with the course starting in October, a time for **action.**
Don't miss out – write now or telephone for further information on both the course and life at this leading Polytechnic.
Faculty of Engineering (Room Q108), Coventry (Lanchester) Polytechnic, Priory Street, Coventry CV1 5FB. Telephone: Coventry (0203) 24166 extension 7655/7656.
For further information about places on other courses at the Polytechnic please ring 0203 24166 ext. 351.

Coventry Lanchester Polytechnic

Adrians VIDEO

36 HIGH ST, WICKFORD, ESSEX

THE *ONLY* MAIL ORDER COMPANY SPECIALISING IN VIDEO CONCERTS SINCE THE DAY THEY STARTED MAKING THEM . . .

PLEASE STATE CLEARLY VHS OR BETAMAX

NEW RELEASES IN STOCK NOW

VIDEO BEAT HITS. Due For Release End August
VIDEO CONCERT FOR BANGLADESH (90) 19.95
VIDEO WISHBONE ASH Live Marquee 1983 (55) 19.95
VIDEO OSIBISA Live Marquee 1983 (55) 19.95
VIDEO ABC Mantrap (55) 24.95
VIDEO ROLLING STONES In The Park 1969 (58) 24.95
VIDEO VIDZINE 1 (Music & Interviews etc with Police, Damned, Cramps, S. Copeland, and many more) (Back in stock) 14.95
VIDEO BABYLON The film (Music by Aswad, I Roy etc) (Beta only) 14.95
VIDEO NEW ORDER Tarashevchenko (Approx 60) 19.95
VIDEO JOY DIVISION Here are young men (Approx 60) 19.95
VIDEO Factory Compilation (Approx 60) 19.95
VIDEO E. PRESLEY On Tour (Documentary etc) ..... not released yet
VIDEO 'UK DK (With video of Exploited, Vice Squad, Addicts, Blitz Business, Varukers, Chaos UK, Disorder) (55) 19.95
VIDEO PINK FLOYD 4 track single (19) 11.99
VIDEO KAJAGOOGOO 3 track single (11) (Hits) 9.99
VIDEO IRON MAIDEN 4 track single (17) (Hits) 11.99
VIDEO ELTON JOHN 3 track single (16) (Stereo) 10.95
VIDEO BLANCMANGE 3 track single (15) (Stereo) (Hits) 10.95
VIDEO SPACE MOVIE (Docum) (90) (Music by OLDFIELD) 39.95
VIDEO PAUL & BUNNYMEN Porcupine (26) (V2) 15.45
VIDEO RUSH Exit Stage Left (60) (Stereo) 24.95
VIDEO STATUS QUO Live NEC Birmingham (80) (Stereo) 24.95
VIDEO BLACK SABBATH/B.O.C. Black & Blue (90) 7 tracks by Sabbath & 7 tracks by B.O.C. 24.95
VIDEO OLIVIA NEWTON JOHN Live (18 Hits) (82) (V2) 19.95
VIDEO KIDS FROM FAME Live R.A. Hall (75) 29.95
VIDEO TEARS FOR FEARS Mad world/Change/Pale shelter 10.95
VIDEO BARCLAY JAMES HARVEST Berlin Concert (51) 24.95
VIDEO SLADE Slade in Flame. The film & Music 39.95
VIDEO JAPAN On On Canvas 19.95
VIDEO FLEETWOOD MAC Mirage Tour (80) 24.95
VIDEO STEVIE NICKS Live (58) 19.95
VIDEO H. LEAGUE 3 tracks (20) 9.95

VIDEO CONCERTS UNDER £20

VIDEO MIKE OLDFIELD Essential (70) 19.95
VIDEO DEVO Men Who Make The Music (55) 19.95
VIDEO DURAN DURAN 11 track hits including 'Something' (55) 19.95
VIDEO STRANGLERS Collection (Hits) (58) 19.95
VIDEO POLICE Around the World (60) 19.95
VIDEO GENESIS 3 Sides Live (40) 19.95
VIDEO SOFT CELL Non stop exotic video show (55) 19.95
VIDEO MICHAEL NESMITH (Elephant parts) (60) 19.95
VIDEO ECHO & BUNNYMEN Shines So Hard Etc (48) 19.95
VIDEO APRIL WINE Live in London (60) 19.95
VIDEO AMERICA Live Central Park (60) 19.95
VIDEO BLACK SABBATH Never Say Die (60) (V2) 19.95
VIDEO KATE BUSH Live Hammersmith (52) 19.95
VIDEO E. L.O. Live (60) (V2) 19.95
VIDEO GARY GLITTER At The Rainbow (60) (V2) 19.95
VIDEO IRON MAIDEN Live At Hainbow (30) 19.95
VIDEO ELTON JOHN Live Central Park (60)(V2) 19.95
VIDEO JACKSONS in Concert (Early) (45) (V2) 19.95
VIDEO JAM Trams Global (30) 19.95
VIDEO JOHN MILES Live Albert Hall (52) (V2) 19.95
VIDEO MADNESS Complet (Hits) (13 tracks) 19.50
VIDEO McCARTNEY & WINGS Rockshow (102) 19.95
VIDEO MAZE Live New Orleans (60) 19.95
VIDEO MADNESS Take it or Leave it (Film & Music) 19.50
VIDEO GARY NUMAN Touring Principle 79 ..... 19.95
VIDEO OLIVIA NEWTON-JOHN Physical (60) 19.95
VIDEO NAZARETH Live Hits etc (58) (V2) 19.95
VIDEO O.M.D. Live Drury Lane (52) 19.95
VIDEO QUEEN Greatest Flix (60) 19.95
VIDEO SIOUXSIE & BANSHEES Once Upon A Time (30) 19.95
VIDEO BILLY SQUIER In Concert (60) 19.95
VIDEO THIN LIZZY Live & Dangerous (50) (V2) 19.95
VIDEO TUBES The Tubes Video (53) 19.95
VIDEO SHEENA EASTON Live Palace Hollywood (60) 19.95
VIDEO ROD STEWART Tonight He's Yours (90) (V2) 19.95
VIDEO XTC Look Look (Hits) 19.95

VIDEO CONCERTS UNDER £30

VIDEO RAINBOW Live Between the eyes (75) (Stereo) 24.95
VIDEO ROXY MUSIC The high (Stereo) (Full 75 mins) 24.95
VIDEO DEXYS M. RUNNERS (Live hits) (60) (Stereo) 24.95
VIDEO REO SPEEDWAGON Live (1 1/2 hours) 29.95
VIDEO GARY NUMAN Newman (Hits) 24.95
VIDEO PRESLEY 1968 & 1973 Concerts (106) 29.95
VIDEO No Nukes. Springsteen, C.S.N. Doobies etc (103) 29.95
VIDEO PINK FLOYD Live At Pompeii (59) (New sleeve) (Stereo) 29.95
VIDEO 10.CC Live International Music Show (54) 29.95
VIDEO BLONDIE Eat to the beat. Best of ..... each 29.95
VIDEO ALICE COOPER Strange Case of (71) 29.95
VIDEO ELTON JOHN The Fox (40) 29.95
VIDEO GRACE JONES One Woman Show (60) 24.95
VIDEO KID CREOLE-COCONUTS Live N. York (48) 24.95
VIDEO MOTORHEAD Live (30) 24.95
VIDEO VAN MORRISON Hits live (V2) 29.95
VIDEO GARY NUMAN Micromusic (nearly 2 hours) 24.95

MORE CONCERT VIDEOS

VIDEO ABBA The Movie. The film (19 songs) (90) 34.95
VIDEO BEATLES Complete (2hrs. music & documentary) 37.95
VIDEO TOYAH Good Morning Universe (V2) 39.95
VIDEO TOYAH Live at Rainbow (V2) 39.95
VIDEO ABBA Music Show Vol 1 & 2 (V2) ..... each 39.95
VIDEO ALICE COOPER Welcome to my nightmare (84) 39.95
VIDEO DEEP PURPLE California Jam 1974 (V2) 39.95

VIDEO FILMS & SPECIAL INTEREST

VIDEO STARWARS The Film (Limited Offer) 29.95
VIDEO MAN WHO FELL TO EARTH (Film with Bowie) 29.95
VIDEO SEX PISTOLS R & Roll Swindle (The film) 29.95
VIDEO PINK FLOYD The Wall. The Film (90) 49.95
VIDEO GUARDIPHENIA The film. Music by the Who 39.95
VIDEO NEIL YOUNG Rust Never Sleeps 39.95
VIDEO ROCK GUITAR Guitar tips from SCHENKER, RON WOOD 29.95
VIDEO RUDE BOY The film. Unreleased CLASH music 39.95

Note: FREE poster (approx 27cm x 38cm) with Rainbow, Roxy Music, Dexy's, Tears For Fears, Status Quo and ABC.

OUR FAIR TRADING POLICY

- **WE DO NOT ADVERTISE VIDEOS BEFORE RELEASE.**
- **ALL VIDEOS ARE SENT IN STRONG TOP QUALITY PACKAGING SPECIALLY DESIGNED FOR VIDEOS.**
- **ALL VIDEOS ADVERTISED ARE NEW & FACTORY FRESH. PERSONAL CALLERS ALWAYS WELCOME.**

(All VHS films are on the PAL system) V2 – Also on V2000 (Please add £2 to the price of each for V2000 format) Note – A number in brackets after the concert is the running time. **LOTS MORE CONCERTS AND FILMS IN OUR CATALOGUE. POSTAGE & PACKAGING: INLAND** (includes Ireland & BFPO) 1-4 any quantity (recorded delivery) **OVERSEAS** Europe (Air) 2.50 each. Outside Europe (Surface) 2.50 each. Outside Europe (Air) 7.50 each. **EIRE.** Please add 25p for every £1 (on cost of videos & postage) to cover rate of exchange.

PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES.
(Postal Orders can mean quicker delivery)

You can pay for items from our Adverts (not our Catalogues) by ACCESS or BARCLAYCARD over the phone Telephone 037-44 3318 and ask for our Credit Card Dept.

POST & PACKING ONLY 1.45 FOR ANY QUANTITY (U.K.)

STIFF CITY MAIL ORDER

115-123 BAYHAM STREET CAMDEN TOWN LONDON NW1 0AL

LP's

JULIE LONDON	CALENDER GIRL £5.00	CREATION	THE REST OF £5.00
JULIE LONDON	JULIE IS HER NAME £4.50	ACTION	THE ULTIMATE ACTION £4.50
KALEIDOSCOPE	BACON FROM MARS £5.00	ARTWOODS	100 OXFORD ST £4.50
BARRACUDAS	MEAN TIME £5.00	PARAMOUNTS	WHITER SHADES OF R&B £4.50
STINGRAYS	DINOSAURS £4.00	BOB & EARL	HARLEM SHUFFLE £5.00
ESCALATORS	MOVING STAIRCASES £4.00	FOR DANCERS ONLY	VARIOUS 60's SOUL £4.50
MILKSHAKES	14 RHYTHM & BEAT GREATS £3.00	FOR DANCERS ALSO	VARIOUS 60's SOUL £4.50
THESE CATS	VARIOUS TRASHOS £3.00	SLOW & MOODY	...60's SOUL BALLAD (KENT VOL 3) £4.50
JAMES BOOKER	CLASSIFIED £4.50	MADNESS	AMERICAN LP £4.50
CLARENCE 'GATEMOUTH' BROWN	...ONE MORE MILE £4.50	DAMNED	1st & 2nd DOUBLE LP £6.50
CLARENCE 'GATEMOUTH' BROWN	...ALRIGHT AGAIN £4.50	BIG STAR	3rd ALBUM £5.00
JOHNNY COPELAND	COPELAND SPECIAL £4.50	ALEX CHILTON	LIVE IN LONDON £5.00
JOHNNY COPELAND	MAKE MY HOME £4.50	ALEX CHILTON	LIKE FLIES ON SHERBET £5.00
RED BEANS & RICE	LIVE at DUBLIN CASTLE £4.00	ALEX CHILTON	BACH'S BOTTOM £5.00
DIZ & the DOORMEN	BLUECOAT MAN £4.50	ANNETTE PEACOCK	THE COLLECTION £5.00
ETTA JAMES	TUFF LOVER £4.50		
ETTA JAMES	GOOD ROCKIN' MAMA 10" £4.50		
CALIFORNIA JUMP BLUES	VARIOUS ARTISTS £4.50		
JOHNNY 'GUITAR' WATSON	HIT THE HIGHWAY £4.50		
LARRY WILLIAMS SHOW	..... £4.50		
LINK WRAY	GOOD ROCKIN' TONIGHT £4.50		
LINK WRAY	EARLY RECORDINGS £4.50		
ELMORE JAMES	KING OF THE SLIDE GUITAR £4.50		
ELMORE JAMES	BEST OF £4.50		
B. B. KING	THE MEMPHIS MASTERS £4.50		
B. B. KING	BEST OF £4.50		
JOHN LEE HOOKER	VOLUME 1 ..... £4.50		
HOWLING WOLF	RIDING IN THE MOONLIGHT £4.50		
SHIRLEY & LEE	BEST OF £4.50		
SCREAMIN JAY HAWKINS	FRENZY £4.50		
THE FANTASTIC BAGGY'S	SURFIN' CRAZE £4.50		
BOBBY FULLER FOUR	I FOUGHT THE LAW £5.00		
BOBBY FULLER FOUR	KRLA/KING of the WHEELS £5.00		
BOBBY FULLER FOUR	LET THEM DANCE £5.00		
SHANGRI-LAS	LEADER OF THE PACK £5.00		
SHANGRI—LAS	SHANGRI-LAS '65 ..... £5.00		
MUSIC MACHINE	TURN ON £5.00		
COUNT FIVE	PSYCHOTIC REACTION £5.00		
LEAVES	HEY JOE £5.00		
BARBARIANS	THE BARBARIANS £5.00		
STRANGE LOVES	I WANT CANDY £5.00		
TURTLES	IT AINT ME BABE £5.00		
SEEDS	The SEEDS. WEB OF SOUND. FUTURE.		
SEEDS	FULL SPOON OF SEEDY BLUES. RAW & ALIVE		
SEEDS	AND FALLIN' OFF THE EDGE ..... ALL £5.00		
BEAU BRUMMELS	INTRODUCING £5.00		
BEAU BRUMMELS	VOLUME 2 ..... £5.00		
BEAU BRUMMELS	GOOD TIME MUSIC £5.00		
EASYBEATS	SHAME JUST DRAINED £5.00		
SMALL FACES	OGDEN'S NUT GONE FLAKE £5.00		
SMALL FACES	THERE ARE BUT FOUR £5.00		
SMALL FACES	IN MEMORIAM & SMALL FACES £5.00		
YARDBIRDS	ROGER the ENGINEER £4.50		
YARDBIRDS	FIVE LIVE £5.00		
YARDBIRDS	GREATEST HITS £5.00		
CREATION	HOW DOES IT FEEL £4.50		
CREATION	WE ARE PAINTERMEN £5.00		

SINGLES

MADNESS	WINGS OF A DOVE 7" £1.25
EXTENDED 12" & PIC. DISC EACH	..... £2.00
BANANA MEN	THE CRUSHER E.P. £1.50
THE IMPOSTER	PILLS & SOAP £1.25
MADNESS 12"	MY GIRL, LOS PALMAS 7
MADNESS SHUT UP, CARDIAC ARREST	..... ALL £2.00
MADNESS DRIVING IN MY CAR 12"	..... £1.25
BARRACUDAS	HOUSE OF KICKS 12" E.P. £2.00
BARRACUDAS	INSIDE MIND £1.25
FLAMIN' GROOVIES	SNEAKERS 12" E.P. £4.25
BIG STAR	KIZZA ME £1.25
ALEX CHILTON	HEY LITTLE CHILD £1.25
THE ESCALATORS	THE MUNSTERS THEME £1.25
THE TALL BOYS	ISLAND OF LOST SOULS £1.25

THE STIFF BOOK

STIFF THE STORY OF A RECORD LABEL

ESSENTIAL READING FOR ANY RECORD COLLECTOR

only **£4.95 inc P&P £5.95 for OUTSIDE U.K.**

STIFF CITY MAIL ORDER

115-123 BAYHAM STREET, LONDON NW1 0AL

For enquiries Telephone **STEVE** or **SIMON** on **01-485-5622**. Please send POSTAL ORDERS + CHEQUES to **'STIFF CITY MAIL ORDER'** for correct amount *plus* POSTAGE and PACKING. You can pay by ACCESS, please give us your Card Number and Signature or Telephone 01-485-5622 between 10am and 6pm, Monday-Friday only. *NB If you pay by Cheque allow 10 Days for clearance.*

REMEMBER! Postal Orders mean quicker delivery!

POST & PACKING U.K.
1x7" - 40p · 5p each extra 7" · 1x12" - 75p · 20p each extra 12"
MAX POSTAGE 7" - £1.00 · 12" - £2.00
POST & PACKING EUROPE
1x7" - 70p · 10p each extra 7" · 1x12" - £1.00 · 30p each extra 12"
POST & PACKING OUTSIDE EUROPE
1x7" - £1.10 · 40p each extra 7"
1x12" - £2.50 · 2x12" - £4.25 · 3x12" - £6.00 · 4x12" - £7.50
NO PERSONAL CALLERS PLEASE + NO CASH + THANKS!

WANTED

CASH PAID FOR YOUR UNWANTED ALBUMS AND TAPES OR WE WILL PART-EXCHANGE THEM FOR ANY BRAND NEW ITEMS OF YOUR OWN CHOICE.
Send list & S.A.E. to us for an offer. If you require part-exchange, please ask for our catalogue.

WORLDWIDE SERVICE **COB RECORDS** **TAX FREE OVERSEAS**
Mail Order Dept N7, Porthmadog, Gwynedd, U.K. Tel: (0766) 2170/3185

ALL LPs/TAPES SUPPLIED BRAND NEW AT DISCOUNT + EVERGREEN SINGLES THOUSANDS OF QUALITY GUARANTEED SECOND HAND LPs/TAPES
LARGE S.A.E. or PHONE FOR FREE CATALOGUE LISTING THOUSANDS

FOR SALE

TO ADVERTISE IN THIS SECTION PLEASE PHONE 01-261 6172

ROXCENE RECORDS DEPT NME

11–12 EMLYN SQUARE, KINGSWAY CENTRE, NEWPORT, SOUTH WALES.
0633 842656 TEL: 0633 842656 TEL: 0633 842656
DIRECT IMPORTERS OF SPECIALIST RECORDS AND TAPES
WE ARE THE DEALERS WHO GIVE YOU EVERYTHING YOU NEED

AC/DC – TNT (AUSTRALIAN IMPORT) £7.99.
AERO SMITH – TOYS IN THE ATTIC £6.99.
AMON DUUL II – LIVE IN LONDON/WOLF CITY £6.99 each.
ATLANTA RHYTHM SECTION – CHAMPAGNE JAM £6.99.
TOMMY BOLIN – PRIVATE EYES/TEASER £6.99 each.
BEATLES – STORY (DBL) £10.99.
RITCHIE BLACKMORE (GREEN BULLFROG) – NATURAL MAGIC £7.99.
BLACKFOOT – NO RESERVATIONS/FLYING HIGH £7.99 each.
ROY BUCHANAN – YOU'RE NOT ALONE £6.99.
BACHMAN TURNER OVERDRIVE – NOT FRAGILE/JAPAN TOUR £6.99 each.
EDGAR BROUGHTON – WASA WASA/EDGAR BROUGHTON HANGING MEAT) £6.99 each. LIVE HITS HARDER £5.99.
DAVID BOWIE – AT THE PHILADELPHIA £5.99/STAGE LIVE DBL £8.99.
BUDGIE – IF I WERE BRITTANIA I'D WAVE THE RULES/IMPECKABLE £6.99 each.
CLASH – FIRST ALBUM (DIFF TRACKS TO UK EDITION + BONUS 7" SINGLES £6.99.
CULTURE CLUB – KISSING TO BE CLEVER (EXTRA TRACK TIME) £6.99.
ALICE COOPER – WELCOME TO MY NIGHTMARE £5.99/TORONTO ROCK & ROLL REVIVAL 69 LIVE/EASY ACTION £6.99.
DR JOHN – CITY LIGHTS/TANGO PALACE £6.99 each.
THE DOORS – FULL CIRCLE £6.99.
DEF LEPPARD – HIGH & DRY £6.99.
FAMILY – BANDSTAND (INCLUDES BURLESQUE) £7.99.
GUITAR BOOGIE – CLAPTON, BECK, PAGE £6.99.
GEORGE HARRISON – LIVING IN A MATERIAL WORLD £6.99.
IRON MAIDEN – FIRST ALBUM (EXTRA TRACK SANCTUARY)/KILLERS (EXTRA TRACK TWILIGHT ZONE) £6.99 each.
JAM – SETTING SONS (EXTRA TRACKS STRANGETOWN & BUTTERFLY COLLECTOR) £6.99.
KANSAS – KANSAS £4.99/MASQUES £6.99.
LOVERBOY – LOVERBOY £6.99.
JON LORD – SARABANDE/WINDOWS/GEMINI SUITE £6.99 each.
MOTORHEAD – BEERDRINKERS £4.99.
STEVE MILLER – CHILDREN OF THE FUTURE/SAILOR £5.99 each.
RIOT – RIOT LIVE £5.99.
DIANA ROSS – ALL THE GREAT HITS (DBL)(ONLY RELEASED AS A SINGLE LP IN UK) £7.99.
STRAWBS – AT THE SEAMS/HERO + HEROINE/WITCHWOOD/ANTIQUES/NEW WORLD/GHOSTS £6.99 each. EARLY YEARS (DBL) £9.99.
SPYS – SPYS £6.99.
CARLOS SANTANA & BUDDY MILES – LIVE £6.99.
SCORPIONS – FLY TO THE RAINBOW/VIRGIN KILLER (BANNED SLEEVE) £6.99 each.
STREET HEART – STREET HEART/DANCING WITH DANGER £6.99 each.
SWEET – CUT ABOVE THE REST (ORIGINAL UK PRESSING) £4.99.
KLAUS SCHULZE – AUDENTITY (DBL) £8.99.
TORONTO – GET IT ON CREDIT £6.99.
TANGERINE DREAM – ELECTRONIC MEDITATION £6.99.
38 SPECIAL – SPECIAL DELIVERY/ROCKIN IN TO THE NIGHT/38 SPECIAL £6.99 each.
VISAGE – MINI LP (5 TRACKS) £4.99.
VANGELIS – SHORT STORIES (PLUS 12" I HEAR YOU NOW) £7.99.
VIVA – WHAT THE HELL IS GOING ON £6.99.
DEALERS OF THE NIGHT £6.99.
WRABIT – TRACKS £6.99.
ROUGH + READY £6.99.
WHITESNAKE – BEST OF £5.99.
LIVE IN THE HEART OF THE CITY (GATEFOLD SLEEVE) £6.99.
SNAKEBITE £6.99.
THE WHO – A QUICK ONE/SELLOUT (DBL) £8.99.
MAGIC BUS/MY GENERATION (DBL) £8.99.
WHOLIGANS (DBL)/BEST OF 1965–1978 £9.99.
GREATEST HITS (UNION JACK SLEEVE) £6.99.
SELLOUT £6.99.
RICHARD WRIGHT (PINK FLOYD) – A WET DREAM £6.99.
RICK WAKEMAN – RHAPSODIES (DBL) £9.99.
NEIL YOUNG – JOURNEY THROUGH THE PAST (DBL) £9.99.
FRANK ZAPPA – 10c RARE MEAT £6.99.
VALLEY GIRL 12" EP £4.49.
I DON'T WANNA GET DRAFTED 12" EP £3.99.
ZZTOP – RIO GRANDE/FANDANGO/BEST OF TEJAS/TRES HOMBRES/FIRST ALBUM £5.99 each.

BOWIE! BOWIE! BOWIE!
1. SUPERSTAR SERIES WITH BOOKLET INCLUDES COLOUR PHOTOS. A MUST FOR ALL BOWIE COLLECTORS. ITALIAN IMPORT – £4.99.
2. LET'S TALK & RARE INTERVIEW PICTURE DISC (BRILLIANT) £4.99.
3. BOWIE SPECIAL – DBL JAPANESE IMPORT SET, INCLUDES LYRIC SHEET £19.99.

PICTURE DISCS
LEE AARON – THE LEE AARON PROJECT £8.99.
BEATLES – SILVER BEATLES £5.99.
IRON MAIDEN – THE NUMBER OF THE BEAST £7.99.
JUDAS PRIEST – SAD WINGS OF DESTINY £6.99.
JUDAS PRIEST – ROCKA ROLLA £6.99.
ELTON JOHN – A SINGLE MAN £4.99.
ELTON JOHN – CAPTAIN FANTASTIC £4.99.
OZZY OZBOURNE – MR CROWLEY LIVE £8.99.
BARRY MANILOW – GREATEST HITS (DBL) £9.99.
MIKE OLDFIELD – TUBULAR BELLS £6.99.
JIM STEINMAN – BAD FOR GOOD £5.99.
ROD STEWART – BLONDES HAVE MORE FUN £4.99.

BOX SETS
AC/DC – AUSTRALIAN 6 LP + 12" + TRANSFER £49.99.
AC/DC – DEEDS, VOLTAGE, POWERAGE + 7" 3 RECORD SET £12.99.
BEATLES – ROCK N ROLL 3 RECORD SET £8.99.
CONCERT FOR BANGLADESH £14.99.
DONOVAN – A GIFT FROM A FLOWER CHILD 2 RECORD SET £12.99.
BOB MARLEY – CRYING FOR FREEDOM 3 RECORD SET £8.99.
THE MOTOWN STORY – THE FIRST DECADE VOL 1–5 5 RECORD SET £12.99.
THE YARDBIRDS – GREATEST HITS 3 RECORD SET £8.99.
STATUS QUO – METAL BOX (BLUE TIN) 3 RECORD SET £12.99.

POST & PACKAGING UK – 1 LP = 80p 2 LP = £1.50. OVER 2 LPS £1.50 + 20p EXTRA PER LP. OVERSEAS RATES ARE DOUBLE. MAKE CHEQUES, EURO CHEQUES, POSTAL ORDERS PAYABLE TO ROXCENE ENTERPRISES LTD, ACCESS OR BARCLAYCARD ACCEPTED JUST RING CHRIS OR GEOFF ON 0633 842656 AND STATE YOUR NUMBER. BUMPER PACKED IMPORT CATALOGUE AVAILABLE. SEND LARGE S.A.E.
AT ROXCENE YOU GET IT NICER

Adrians

Ref N, 36 HIGH STREET, WICKFORD, ESSEX

Have you paid us a visit yet? Wickford is only 40 mins direct from Liverpool St Station. Open. Mon-Sat 9-6, Sunday 10am-1pm.

THIS WEEK'S NEW FASHIONS

MINI L.P. P.I.L. (Jap Import). We are not allowed to stock this record yet as there is a ban on it. British copies, much cheaper, in soon.
12" TREVOR HERION Betrayed (E)/Fallen Angel + 1 (P) 2.25
12" GIRLS SCHOOL 123 R&R (E)/Tush/Don't call it love/Emergency (P) (Note: The last 3 are new studio versions) 2.25
12" CLOCK D.V.A. Breakdown (E)/Angels death song (P) 2.25
12" DURAN P. Earth (night)/Girls on film (Night)/Fame/Khanada-Prayer (night) (I) (Diff Pic to any British) 3.99
7" T. SISTER Can't stop R&R (+ poster pic) 1.50
12" E. COSTELLO Everyday (4.52 new mix)/Heathen/Night (P) 2.50
12" E. COSTELLO Everyday (3.08 Orig mix) + 2 (P) (now withdrawn) 2.49
12" T. SISTER Can't stop R&R/Feel Power/4 Barrel + 1 (P) 2.25
12" UB 40 Red Red Wine (5.40)/Sufferin' (version) 2.25
12" PALAIS SCHAUMBURG Hockey (mix)/Stan Kenton (P) 1.99
12" MOODY BLUES Blue World/Going Nowhere (P) 1.99
7" M. ROMANCE Walking in the rain (+ free flexidisc)(P) 1.50
12" GLOVE Like an animal (E)/Mouth to mouth + 1 (P) 2.25
12" DIO Holy Diver/Evil eyes/Talk to strangers (P) 1.99
12" COMSAT ANGELS Stay tonight/World away/Sh. Hour (P) 2.25
12" J. PRIEST Tyrant/Rocka Rolla/Genocide (P) 2.35
7" KATE BUSH Ne't'enfuis pas/Un baiser enfant (P)(I) 1.99
12" JOHN JETT Fake Friends/Coney Island/Nitetime (P) 1.99
12" ROD STEWART What am i gonna do (E) + 1 (P) 2.25
12" D. MODE E. Counts + 4/live tracks (No. Ltd Edition) (P) 2.25
7" BRUCE FOXTON Freak (Clear Vinyl) (P) 1.50
12" S. BALLET Gold (7.12) / Foundation (+ Poster) (P) 1.99
L.P. E. CLAPTON Blues of (+ 12 page booklet) (Italian I) 4.99
L.P. E. BURDON Superstar series (+ 12 page book) (It. I) 4.99
L.P. LOU REED Superstar series (+ 12 page book) (It. I) 4.99
7" S. BALLET Gold (Limited Poster Bag) 1.50
12" LEVEL 42 Sun goes down (+ Free Cassette with Love Games living version + 4 track taster from forthcoming album) (P) 2.25
12" JON & VANGELIS He is sailing (E) / Song is (P) 2.25
12" M. OLDFIELD M. Shadow (5.18) / Rite (P) 2.25
12" Y. & T Mean streak / Thru heart / Dirty girl (P) 1.99
12" ASIA Don't cry / Daylight / True colours (P) 1.99
12" P. GABRIEL Don't remember / S. Hill / Kiss of life (P) ..... Only 99p
12" FARMERS BOYS For You + 4 (P) 2.99
12" STYLE COUNCIL Long Hot Summer (E) + 3 (P) 2.25
STRANGLERS Mag. 14 (P&P 50p or free if ordering 12") 70p
12" CREATURES Right Now / F. Colours / Glass + 1 (P) 2.25
12" TANK Distant battle / Man who never / Whichwatch (P) 2.50
12" KRAFTWERK T.D. France (6.30 French) / 2 short vers (P) 2.25
12" KRAFTWERK T.D.F. (6.30 German) / (6.30 French) (I) (P) 3.99
L.P. NEW UNDERGROUND (10 tracks by STRANGLERS, P. Furs, Spear Destiny etc.) (Multicoloured vinyl) (I) 7.99
7" MADNESS Driving in my car (Jap I + lyrics) (Diff) (P) 2.99
7" U2 Sunday bloody Sunday / 2 hearts beat (I) (P) 2.25
7" URIAH HEEP Stay on top + 4 track classics e.p. (P) 1.75
12" EVERYTHING BUT THE GIRL Night and day (P) 2.25
CASSETTE TOUCH (Various) includes John Foxx Quite man three + 14 tracks by others and lots of inserts and pics. all in wallet 3.99
12" STEVE HARLEY Sebastian/Ballerina (P) (+ lyrics) 1.99
12" TH. LIZZY Sun goes down (E) / Please don't go + 1 (P) 2.25
12" HAIRCUT 100 Prime Time (E)/Too up (P) (+ Haircut bag) 2.35
7" HAIRCUT 100 Prime Time/Too up (P) (+ Haircut bag) 1.40
12" FREEZE I.O.U. (Accapella mix) (Megamix) + 1 ..... 2.25
12" ELTON JOHN I'm still standing (E)/Earn (P) 1.99
7" XERO Oh Baby (Bruce Dickinson of IRON MAIDEN on vocals) (P) (This single has been withdrawn so stocks are limited) 1.50
12" XERO Oh Baby (withdrawn) 2.50
12" STRAY CATS Sexy & 17/L. Better/Cruisin/L. Charm (P) 2.35
12" AGNETHA Wrap Your Arms (5.15)/Heat Is On (7.56) + 1(P) 1.99
12" KINKS Come dancing (E)/Noise (E) (P) 2.35
7" ELTON JOHN I'm still standing (Jap I) (Diff P) 2.99
7" B. MANILOW Lookin' hot tonight/Heaven (Jap I) (P) 2.99
7" POLICE Every breath you take (Jap I) (P) 2.99
7" SYLVIAN/SAKAMOTO Forbidden Colours (Jap I) (Diff P) 2.99
Note: All Jap Imports have lyric inserts & are superior pressings
7" FARMERS BOYS For you (+ free 4 track 7"/Gate pic) 1.50
12" KIM WILDE Love Blonde/Can You Hear It + 1 (P) 1.99
Mini L.P. CURE The Walk / La-Ment / Go to bed (7.40) / Upstairs Room / Just One Kiss / The Dream (I) (P) 4.99
12" MOTORHEAD Shine / Hoochie Coochie / Don't Need Religion (P) (+ Free 12" Golden Years; Diff centre label & Cat no. to Orig) 2.50
12" CARMEL Bad Day (live) / (studio) / Rue St Denis (P) 1.99
12" STRANGLERS Paradise / Pawsher / Permission (P) 1.99
12" STYLE COUNCIL Money go round/Money go round (dance mix)/Headstart/Mucks up (I) (P) (4 tracks) 3.99
12" D. MODE Everything counts/Work hard (remix) (P) 2.25
12" BIG COUNTRY Heart & Soul/In Big Country + 2 (P) 2.99
7" U2 (4 7" in wallet, black v. all pic) Another day/Twilight, 11 O'clock/Touch; I will follow/Boy Girl; Out of control/Stories for boys (Irish release) 5.99
12" YAZOO Other side of love (5.21)/Ode to boy (I)(P)(Red Vinyl) Limited Offer ..... Only 2.50
12" TRACIE Give it some emotion/Version/Raps (P) 1.99
7" MEMBERS Working girl (Square Pink Vinyl) (P) 1.50
7" PISTOLS L. Anarchie (P. Vacant (I)(Diff Pic to Brit) 2.25
7" CURE The Walk (+ wraparound poster sleeve) 1.50
12" EURYTHMICS Who's that girl/Lentils/ABC (freeform) (P) 1.99
12" CURE Upstairs room/Dream Walk/La Ment (P) 1.99
12" CURE Upstairs room/Dream Walk/La Ment (P) 1.99
12" ULTRAVOX We came to dance (E) (clear vinyl) 2.99
12" YAZOO Nobody's diary/Situation (re-recorded remix) (P) (Numbered very Limited Edition) 2.30
12" I. MAIDEN Sanctuary/Prowler/Drifter (Live)/Got Fire (I)(P) 3.99

BOWIE BOWIE BOWIE BOWIE BOWIE BOWIE BOWIE

L.P. BOWIE 2nd Face (Follow up to Another Face) 3.99
L.P. BOWIE Golden Years (Recent RCA tracks) (Italian pressing) 4.99
L.P. BOWIE Superstar series (+ 12 page booklet with colour photos etc.) (splendid collectors item) (Italian import) 4.99
L.P. BOWIE Rare Interview/Let's Talk (Bowie being interviewed) (Pic Disc with different colour pic on each side) (I) 4.99
7" SYLVIAN/SAKAMOTO F. Colours (Picture Disc) 1.99
7" BOWIE China girl/Shake it (Picture Disc) (V. Ltd) 2.99
L.P. SOUNDS LIKE BOWIE (Not Bowie) (PICTURE DISC with pic of Bowie on it) (12 Bowie tracks by un-named artist) (I) 4.99
BOWIE Pic Discs (Set of 10 in wallet ... 7") (P&P £2 U.K.) 20.00
If you like Bowie, then you'll like our catalogue. We are known throughout the world as the Bowie specialists.

OUR FAIR TRADING POLICY
***WE DO NOT ADVERTISE RECORDS BEFORE AVAILABLE**
***All records are British unless marked (I) so you know exactly what you are buying**
***All records sent in strong, top quality protective packaging**
We do not issue credit notes (except overseas) or alternatives, unless you ask. If we cannot supply exactly what you require – *We refund your money

THE RECORD SPECIALIST

PICTURE DISCS PICTURE DISCS PICTURE DISCS

7" D. STEWART/B GASKIN Busy doing nothing; 7" SPANDAU BALLET Gold; 7" RAVEN Born to be wild; 7" POL

NME CLASSIFIEDS

READ BY MORE PEOPLE THAN ANY OTHER MUSIC WEEKLY IN THIS COUNTRY

Source: NRS

For further details ring
DENISE SMITH (01-261 6122)
or write to
New Musical Express
Classified Advertisements,
Room 2535, King's Reach Tower,
Stamford Street, London SE1.

WANTED

ANYTHING ON Human League, Simon, 12 OutRisbyGate, Bury-St-Edmunds, Suffolk.

BOWIE MERCHANDISHES Wanted massive sales opportunity for any Bowie products trade private retail phone Sheffield 668811.

DAMNED ANYTHING urgently especially live tapes concert photos especially Ham Palais and Dave's 'No Rest For The Wicked' '83 Tean 722513.

MANFRED MANN'S Earth Band Promos Imports. Rarities live. Graeme 198 Warren Road, Brighton.

MORE MATERIAL Wanted for new Fanzine. Send any poetry, reviews articles etc to Jill, 24 Potterill Lane, Sutton, Hull HU7 4TF.

NEW ORDER. Recent U.S. tour tapes, signals, hagienda, sweat night albums. Rare photo/tape swaps available. Iain, 86 Laburnum Grove, Stirling FK8 2PS.

PHVDGG TAPES Especially last tour, ICA, and recent Venue. Will swop. 037-44 4443.

POLICE LIVE. Tapes/Videos especially Gateshead, Ineke Oykema, Coendersweg, 56 Groningen, Holland.

SHEET MUSIC for 'Prisoner' T.V. theme. Your price paid 061-223 8530 (Day).

SHEET MUSIC. "Love, Love Me Do" (Beatles). Box No. 4928.

STOCKHOLM MONSTERS Tapes, Soft Babies Demo, Posters, Videos, Anything. Andy Smith, 31 Clear View, Saltash, Cornwall.

TAPES BY Bauhaus, Wasted Youth, JD, Fall, NO, Outcasts etc. buy/swap. Achim Pantke, Bertholdstr. 4 5860 Iserlohn, West Germany.

WANTED ALL Sex + Seditionaries clothes. Give size + price + condition. Paul, 30 Eliot Drive, Sth. Harrow, London.

RECORDS WANTED

ABSOLUTELY ALL your L.P.s, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p–£2.50 each paid (more for video-cassettes & rarities). **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record, Tape & Video Exchange, (MO1) Ltd., 38 Notting Hill Gate, London W11. (Shop open 7 days, 10a.m.–8p.m.) Or **SEND** any quantity by post with S.A.E. for cash — none returned once sent: we decide fair price.

BEST PRICES paid for all up-to-date L.P's & 12" Singles (can collect London area) 01-509 0239.

ELVIS COSTELLO anything, set prices please. Glenn, 51 Marston House, High Street, Gray's, Essex RM17 6HX.

MOD RECORDS wanted. Dave, 20 Bolestyle Crescent, Kirkmichael, Maybole, Ayrshire. Tel. 494.

RIPOFF RECORDS North Road, Lampeter, Dyfed, SA48 7JD all albums, cassettes, singles bought highest prices paid send direct or S.A.E. for quote.

TOP PRICES paid for L.P.s cassettes. Any quantity. Send details plus S.A.E. for quotations – Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

DURAN DURAN
(Aston Villa)

PETER GABRIEL
(Crystal Palace)

DAVID BOWIE, UB40
(Feyenoord)

Amazing Quality Colour Concert Photographs from recent gigs. Also available: ABBA, AC/DC, Black Sabbath, Blondie, Alice Cooper, Genesis (Milton Keynes), Gillan, Hackett, Japan, Maiden, Jam, Priest, Kiss, Led Zeppelin, Numan, Olivia, Ossie, Queen, Kate Bush, Pink Floyd, Rainbow, Roxy Music, Rush, Scorpions, Slade, Shakin' Stevens, Status Quo, Stranglers, Thin Lizzy, Siouxsie, Michael Schenker, Whitesnake, Robert Plant, Rolling Stones, Bucks Fizz.

Send SAE for list and details to:
ALAN PERRY,
PO BOX 4, UPTON WIRRAL,
MERSEYSIDE L49 6LE

FOR SALE

BEATLES AUTOGRAPH £50. 01-889 4356.

BEATLES ORIGINAL. Mug with Photos, Autographs. Perfect condition. Offers; Deepcut 83 5937.

BOWIE CONCERT. Tapes SAE Chris, 19 West View Crescent, Chapel, Skegness, Lincs.

BOWIE RARITIES Send SAE Box No. 4929.

DYLAN RARITIES. 8 East Street, Hebburn, Tyne and Wear.

ELVIS PRESLEY Memorabilia – August 16, 1977 remembered 50p lists – Peter Wilson, 27 Garrick Way, Frimley Green, Surrey.

FERRY AUTOGRAPHED 12" 'Main Thing' (mix). £25. Rectory Farm, Wyton, Huntingdon, Cambs.

INTERESTING RARE and unusual material on Duran Duran, Bowie, Led Zep, K. Bush, Queen, S. Easton, Police, Japan, Stones, Abba, Blondie, K. Wilde plus many others (also Movie Stars). SAE for details (stating interests). To S.I.P. (Dept N.M.E.) 17 Tottenham Court Road, London W1.

JAM ITEMS. for sale, 5 Hedgemans Way, Dagenham, Essex.

MANILOW TICKETS. Pair Offers (0842) 5689.

MARSHALL 50W Amp. Vox Cab Perfect Match £220 ono. 519 7907.

MICHAEL NESMITH (Monkee Guitarist) Biography SAE details Foster, 5 Nesfield Avenue, Perth Street, West Hull HU5 3UW, North Humberside.

NME'S COMPLETE November 1978 – January 1983. 0203 502827.

N.M.E.'S 77–83 Any Offer Accepted Buyer Collects Dunstable 604253.

ROCK N'ROLL Gear. Our own make. Send a large stamped addressed envelope for our free catalogue. Jack Geach Ltd, 25 Station Road, Harrow, Middx.

SUBSCRIBE TO N.M.E. The next 52 issue posted direct to your address each week. U. K. £29.00 U.S.A. & Canada $97 (sent by air). **OTHER OVERSEAS** £35 (Surface Mail) Send payment with Order to: Jim Watts, Room 2613 King's Reach Tower, Stamford Street, London SE1 9LS. Cheque payable to IPC Magazine Ltd.

TELEPHONE ANSWERING Machines. Unbeatable prices. Fully guaranteed. Certified. Free delivery. Woking (04862) 62020 anytime.

"THE" JAM Collection. Over 130 recordings from '77 to '82. Auctioned to highest bidder. Details 061-430 2333.

THE SHITSONS — Paradise At The Epicentre. Send 80p (or C60) + SAE to: KCL, 7 Porter Avenue, Lake, I.O.W.

WATCH IT! Gary Revilo's Cassingle £1 inclusive: Winchester Wax, 10 Stockbridge Road, Winchester.

ZIGZAG MAGAZINE. One to Ninety-Five, Rolling Stone, Various from Twenty-Eight. Box No. 4925.

2 PAIRS of JBL 45 60 Bins Flight Cased and on Wheels. Phone 01-302 3308, or 0474 26720.

60's SOUL. Rare private Collection for sale by postal auction. SAE to J. Bache, 176 Lower High Street, Stourbridge, West Midlands.

RECORD COLLECTORS – FAIR SUNDAYS
CROYDON, SURREY
AUG 28TH AT BLUE ANCHOR – SOUTH CROYDON
FOLKESTONE
At MARINE PAVILLION HALL
20 metres from Folkestone Harbour and Sealink Ferry Terminal.
AUGUST 21ST
Early Preview – 11.00 – 12.00 – £1.50
Or bring this ticket – IT'S A QUID!
12.00 – 17.00 – 50p. Details 0634 74067
.(Accompanied Children FREE)
Refreshments Available All Day.
Tens of Thousands of Records!!
Stalls Available.

LYRIK

73 BMW 3.0 CS LIGHTWEIGHT
COUPE FULL SPEC SUPERB
CONDITION 56,000 MILES
COMPLETE with Reg No. LYRIK.
Serious Offers Tel: 0536 725555

RECORDS FOR SALE

A BARGAIN assortment of approximately 100 used L.P.'s or 500 singles sent to you for £20.00 (our selection) payment with order to Record Tape & Video Exchange (MO1) Ltd., Dept N. 28 Pembridge Road, London W.11. (01-727 3538).

ALBUM HIRE widest choice, postal service. S.A.E. Taw Records, Calver, Sheffield.

BEATLES FAN Club L.P. Offers 0952 596247.

BOWIE BAUHAUS Roxy Joke Banshees Rare Tapes for Sale 01-549 2876.

BOWIE RARITIES. Imports etc. Also Cars pic. Discs SAE for list. 18 Lowfield Drive, Haxby, York.

DAMNED, GRISTLE, Dylan, Clash, Hendrix, Eno, Motorhead, G. Dead, Beatles, K. Joke, T. Dream, Buzzcocks, Rarities. SAE, Paul, 8 Montague Road, Richmond, Surrey.

DOORS, BOWIE, Velvets, Airplane rarities. Large SAE, Pete, 5, Bedford Square, Brighton.

DYLAN RARITIES S.A.E. or phone number Andrew Perkis, Wereburne Manor, Boldre, Lymington, Hants.

FREE MONTHLY CATALOGUE Special Offers. Write, Soundbox Records, Dept NME, Box 12, Renfrewshire.

JOY DIVISION Ideal for living, Warsaw Ideal Beginning (Pic.) Bunnymen Live L.P. P.I.L. Metal Box, Damned New Rose (Pic.) Neat Neat Both Stiff. Sensible Offers 061-796 6287.

METAL BOX. Excellent condition. 0299 35224 after 6p.m.

MONGOLIAN NOSE FLUTES? Not yet but we're trying. For all Third World 'Ethnic' Records: including Pan-pipes, Tribal, Gamelan, Gagaku, Ragus, send S.A.E. for free catalogue to Triple Earth Records, (Dept ML1), 4 Bedford Road, London W.4. 1JJ.

NOT GUILTY. Beatles Acetate + 60's Rarities. SAE, Rod, 62 Eleanor Road, Waltham Cross, Herts.

RARE TAPES S.A.E. Brian Gilliard, 24 Fulwood Avenue, Layton, Blackpool.

SIXTIES 1000 Singles sale, originals, Who, Spector, Kinks, Stones, Yardbirds, Animals, Dylan, B. Gees, B. Boys, Hollies, Monkees, Mod, Cliff, Shadows, Instrumentals. S.A.E. or Call; – Pops Records, 172 Kings Road, Reading, N2.

THOUSANDS SECONDHAND LP'S/Singles/Cassettes, all types send 16p Stamp for **FREE** 36-Page August Catalogue. Overseas Enquires welcome. Stop Look & Listen, Hayle, Cornwall.

"WAX!" NEW Wanglers 7 track cassette. Ultimate Trash. Send £1.15 to Matchbox Classics, 60 Broad Street, Carlisle.

FAN CLUBS

NOCTURNAL VERMIN Info, Dregg Etc SAE Angus, 19 Clerwood Loan Edinburgh EH12 8PY.

U2 OFFICIAL Info Service. Send S.A.E. to U2 Info, P. O. Box 48, London N6 5RU.

ONE SUBSCRIPTION HUNDREDS OF FAN CLUBS

The International Association of Fan Clubs is a service to both Fan Clubs and Fans. One subscription will put you in touch with any official club and you're not restricted to just one.
For a complete list of our services send a stamped addresses envelope to:

I.A.F.C.
478 Fulham Road,
London SW6 1BY

SEND NO MONEY

HOME RECORDING

TASCAM & FOSTEX PORTASTUDIOS – UNBEATABLE OFFER: Tascam 244 with free Audio Technica 834 Microphone and Teac HP 80 Headphones £649 inc. VAT and insured 24 hr. delivery.
Fostex 250 (same free microphone and headphones) £625 inc. VAT and insured 24 hr. delivery.
Fostex X15 £299 inc. VAT and insured 24 hr. delivery.
Send cheque (allow 7 day clearance) or order by telephone–simply quote your Access/Visa/Am.Exp./Diners account no. for instant despatch.
Audio Services ☎06632 4244, Studio House, High Lane Village, Nr. Stockport. SK6 8AA.

MUSICIANS WANTED

ANY DISEMBODIED voices, Wayward Voscallers and/or other worldly singalists . . . shout for Tony 01-801 7961.

ATTA ATTAH attention, sassa sassaah sassomeone. are you ever so really rhythmic voices? are you really so ever so rhythmic? sin . . .? Nah. voc . . .? Nah. Sing. . . .?. . . Nah. **NAH!** Girls and Boys; nanted more than one singallst. Weeded less than four voscallers move to Oran. 01-801 7961 **NOW! NOW? NOW.**

BASS AND Guitar wanted. 67 Meets 77 Fall, Teardrop Explodes, Modern Lovers. 740 5428.

CHOATIC INDUSTRY. People wanted to Jam eight hours of music into Wapping Rehearsal Room. No future for now. Phone, Will, 730 8977, afternoon Thursday, 25th August.

EXPERIENCED GREEK. Organist-Singer required. Also play and sing some English in Plymouth Restaurant. For enquiries ring Plymouth 266400 after 6p.m.

FEMALE VOCALIST. Manchester based seeks band. Box No. 4924.

INEXPERIENCED GUITARIST seeks keyboardist doors. Simon Landrake — 715.

KEYBOARDS BIRMINGHAM based band urgently require, replacement keyboardist. Studio Work/Live Gigs. Experience not essential. Imagination-dedication is. Accommodation could be found. More info, phone Paul, 021-384 4816.

MUSICIAN/WRITERS Project bringing music and theatre together. Liza 0858 62405.

NEW CLUB venue in Brighton requires bands. Send Demo tapes to Andy, 12 Orchard House, Crabtree Lane, Lancing Sussex BN15 9PE or ring Paul 594469 for details.

SOULFULL KEYBOARDS. West London. Box No. 4926.

TIGHT MELODIC Bass wanted for group. Steve, 01-992 8180.

VOCALIST GUITARIST needed urgently. Energy, Dedication and Originality Essential. We are inspired and determined to succeed. Don't waste our time. We won't waste yours. Tel: Steve Maidenhead 37054.

VOICE/FACE/Mind + Sax to front controlled Afro-Noise-Funk/Cool, Heavy Electric Jazz. A'Billy Sound: Shriekback, DVA, G.O. 4, Miles, Jazira, T-Heads, Devoto, Beefheart. Norman 889 3387.

WANTED KEYBOARDS with cool for band with good gigs and chart material. Simon 01-388 5001.

TALENT WANTED NOW

For recording/publishing.
Bands/writers who are dedicated to excellence and aliveness.
Your prime qualifications should be a desire for success and your ability to do it.
No wishers/time wasters.
3 song cassette + details + S.A.E. for returned tapes.
To: Box NME
Queens Studio's,
117–121 Salisbury Road,
London N.W.6

RECORD FAIRS '83

PORTSMOUTH
Wesley Hall, Fratton Road,
Saturday 20th August
10.30 – 12, £1. 12 – 4, 30p.

SWINDON
St. John's Corporation St,
Monday 29th August
10.30 – 12, £1. 12–4, 30p.

GLOUCESTER
Leisure Centre, Station Rd,
Saturday 3rd September
11.30 – 12.30, £1. 12.30 – 4, 30p.
Stalls 0734 588070

PERSONAL

FRIENDSHIP, LOVE or marriage Dateline – all ages, areas. Dateline Dept (NM2) 25 Abingdon Road, London W.8. 01-938 1011.

FRIENDS/MARRIAGE postal intros all areas/ages. Write Orion Introductions, A12, Waltham, Grimsby, DN37 0DP.

GIRL SEEKS same for Amsterdam. Box No. 4923.

HUGH, ANTHONY, we met at "Salisbury" in London, July, Garry, Guernsey. Box No. 4927.

JANE SCOTT for genuine friends. Introductions opposite sex with Sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3/NM North St. Quadrant, Brighton, Sussex BM1 3GJ.

MALE 19 seeks friend (FM or AM) 18–21 into Funk, Soul, Jo-Boxers, Endgames etc. London area. Jan Westberg, Tenorgrand 47, 5-162 46 Vallingby, Sweden.

TATOO'S REMOVED Wimpole Street Clinic. Tel: 01-935 1371.

TUITION

EX-BBC ENGINEER offers residential recording training courses of 1 to 4 weeks in Edinburgh. £150 p.w. + VAT 031-331 3298 for prospectus.

GUITAR, JAZZ 998 9685.

SYNTHESISER TUITION 01-947 0454.

SITUATIONS WANTED

ELECTRONICS GRADUATE seeks related work while doing day release course "Sound Studios" starting October 1983. Phone Gerald Bailey, 01-397 7899.

BAGGY BOOT
pointed toe, Kitten Heel Style 1500 colours Black, White, Orange leather, Black, Red, Pink, Green, Electric Blue, Turquoise, Grey and Purple Suede and Leopard Fabric.
Sizes 3-7 *(including ½ sizes)*
£25.99 (inclusive of P&P)
Please quote second colour choice
Please send for full colour brochure
schuh
9 North Bridge Arcade
Edinburgh

MUSICAL SERVICES

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

CASSETTE COPYING. Fast, efficient serive. Anarres 01-249 9212.

"EXCITING, FAR-SEEING backdrop artists. Previously worked with and for musicians/performers. Interested? Ring: 670 4787."

LYRICIST SEEKS brilliant composer. Write to M. Baugh, 78 Albert Park Road, Malvern, Worcs.

LYRICS WANTED. No publication Fee. 11, St. Albans Avenue, London W.4.

PUBLICATIONS

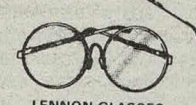
NORTHEAST MUSIC magazine needs help to cover the growing NorthEast England Music Scene. Writers, Reviewers, Helpers, Ideaspeople, Someone to get Advertising, Etc. Interested? Ring Grant on 0783 871508.

WHIPPINGS AND Apologies issue Five. Sisters of Mercy, Three Johns, Clare Grogan. 50p. Steve, 4 Walmsley Road, Leeds LS6 1NG.

STAY IN THE SHADE!

BLACK WRAPAROUNDS
Only £1.75 inc. P & P.

JAM GLASSES
Only £2.50
inc. P & P.



LENNON GLASSES
Only £2.50 inc. P & P.

Send SAE for our alternative clothing catalogue. Wholesale enquiries welcome
Send Postal Orders/Cheques or International Money Orders to:
MARK LORD PROMOTIONS
(Mail Order) Ltd.
Air Industrial Estate, Wellesbourne,
Warwicks CV35 9JJ.

NOTICE TO MODS

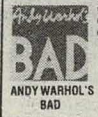
A Complete Mod Shop is Now Open At:—
No. 4 CARNABY COURT, CARNABY STREET, LONDON W1
You Can Buy All Original 60's Style Clothing At Bargain Prices: We Sell.

BOATING BLAZERS (7 colours) Sizes 32 to 40 ..... £22.99
3 BUTTON MOD SUITS sizes 32 to 42 (in Black, school grey, navy and silver Grey) £39.99
AMERICAN STYLE FLYING JACKET in Olive Green only Sizes S,M,L,XL £22.99
DOG TOOTH and Prince Of Wales checked suits sizes 32 to 40 ..... £34.99
BEATLE JACKETS (with Mandarin Collar) (5 colours) £24.99
UNION JACK 3 BUTTON JACKET £29.99
STA PRESS (5 colours) Black, Grey, Wine, (Sizes 26-34) Navy and Sky Blue £9.99
BUTTON DOWN SHIRTS in (60 colours) (Paisley's Polka Dots and Striped) £9.99
WHITE JEAN JACKET sizes S.M.L £15.99
MAIL ORDER: Please send cheques and postal orders made payable to California Sounds stating what you want. **MAIL ORDER ONLY: SEND TO:**—No 33 Chatsworth Cres, Hounslow, Middx. **SEND S.A.E. FOR OUR FREE CATALOGUE**
Please include £1.50 p&p for each item.

WHOLESALE ENQUIRIES WELCOME ON **01-434 2906** Mon to Sat 10am-6.30pm.

NEW TEE-SHIRTS
(Silk Screen Printed – Not Transfers)

LED ZEPPELIN (Angel)



ANDY WARHOL'S BAD

- NEW BILKO (Wacky)
- BOWIE (Aladdin Sane)
- BOWIE (Scary Monsters)
- STRANGLERS (Cornwell)
- DEAN (Giant Face)
- JAM (Farewell Tour)
- JAM (Modern World)
- STYLE COUNCIL (Weller)
- DAMNED (Vampiress)
- PINK FLOYD (The Wall)
- SPANDAU BALLET (True)
- AVENGERS (John & Emma)
- BILKO (Drawing)
- DENNIS THE MENACE
- MARILLION (Jester's Tear)
- ULTRAVOX (Rage In Eden)
- STONES (Spend The Night)
- DEAN (Rebel/Cause)
- U2 (War + Tour Dates)
- BRANDO (Streetcar)
- JAM (Tube Station)
- JAM (Absolute Beginners)
- HENDRIX (Bold As Love)
- MARILYN (Giant Face)
- MARILYN (7 YR Itch)
- CLASH (Bank Robber)
- CLASH (Straight To Hell)
- CLASH (Know Your Rights)
- JAPAN (Sons Of Pioneers)
- YOSSA (Gissa Job)
- CLOCKWORK ORANGE
- SIOUXSIE (Creatures)
- STONES (Tongue)
- FAT FREDDYS CAT
- LENNON (Working Class Hero)
- CHINA CRISIS (Tour)
- BIG COUNTRY (Tour)
- JO-BOXERS (Boxerbeat)
- DURAN DURAN (Faces)
- T. REX (Marc Bolan)
- BAUHAUS (Burning from the inside + Tour Dates On Back)

JIM MORRISON

CLASH (Pink + Black)

Sizes 34–36–38–40–42 (£4.80 incl P+P)
Illustrated Catalogue 40p (Free with Order)
CARDS + POSTERS (Dept NME)
ROOM 24, 1 ALBERT ST, BIRMINGHAM 4

14" STRAIGHTS £16 INC. P&P.
4 PLEAT PEGS £16 INC. P&P
20 PLEAT BOWIE £17 INC. P&P.
8 PLEAT ZOOTS £17 INC. P&P.

BLACK, GREY, WINE, BROWN, AIR FORCE, NAVY, RED, WHITE, AND MOST COLOURS OR DENIM

POST NOW! (NO STAMP NEEDED)
Please fill in the coupon and send your cheque/postal order (no stamp needed) to:
R. & E. Spencer Ltd., FREEPOST,
Sowerby Bridge, West
Yorkshire HX6 2BR
TEL: 0422 833020

MADE TO MEASURE £2 EXTRA
WHOLESALE ENQUIRIES WELCOME
DELIVERY BY RETURN!
NAME ADDRESS STYLE WAIST INSIDE LEG COLOUR NME 21

THE CLASSIFIEDS ORDER FORM

RATES

ALL HEADINGS FOR PRIVATE ADVERTISERS 25p per word
TRADERS ANNOUNCEMENTS, PUBLIC ANNOUNCEMENTS 38p per word
BOX NO. FEE £2.50 PER INSERTION
A BOX NUMBER INCLUDED IN THE ADVERT WILL COUNT AS THREE WORDS.
HEAVY BLOCK CAPITALS after the first two words are charged at double rate.

Post to: NME CLASSIFIEDS,
ROOM 2535, KING'S REACH TOWER,
STAMFORD STREET, LONDON SE1 9LS.
Write your ad here in block capitals. One word per box.

NAME .....
ADDRESS .....
(BLOCK CAPITALS) .....
.....
.....
.....
DAYTIME PHONE NO .....
If you wish your name and address in your ad it must be included in the cost.
TELEPHONE NUMBERS OVER 7 DIGITS COUNT AS 2 WORDS.
All advertisements must be pre-paid.
CHEQUES MADE PAYABLE TO IPC MAGAZINES.
I enclose PO/Cheque value £.....
No. of Insertions .....

HEADING:				

GASSERBAG

GAVIN MARTIN BURNS RUBBER ON THIS WEEK'S FEEDBACK

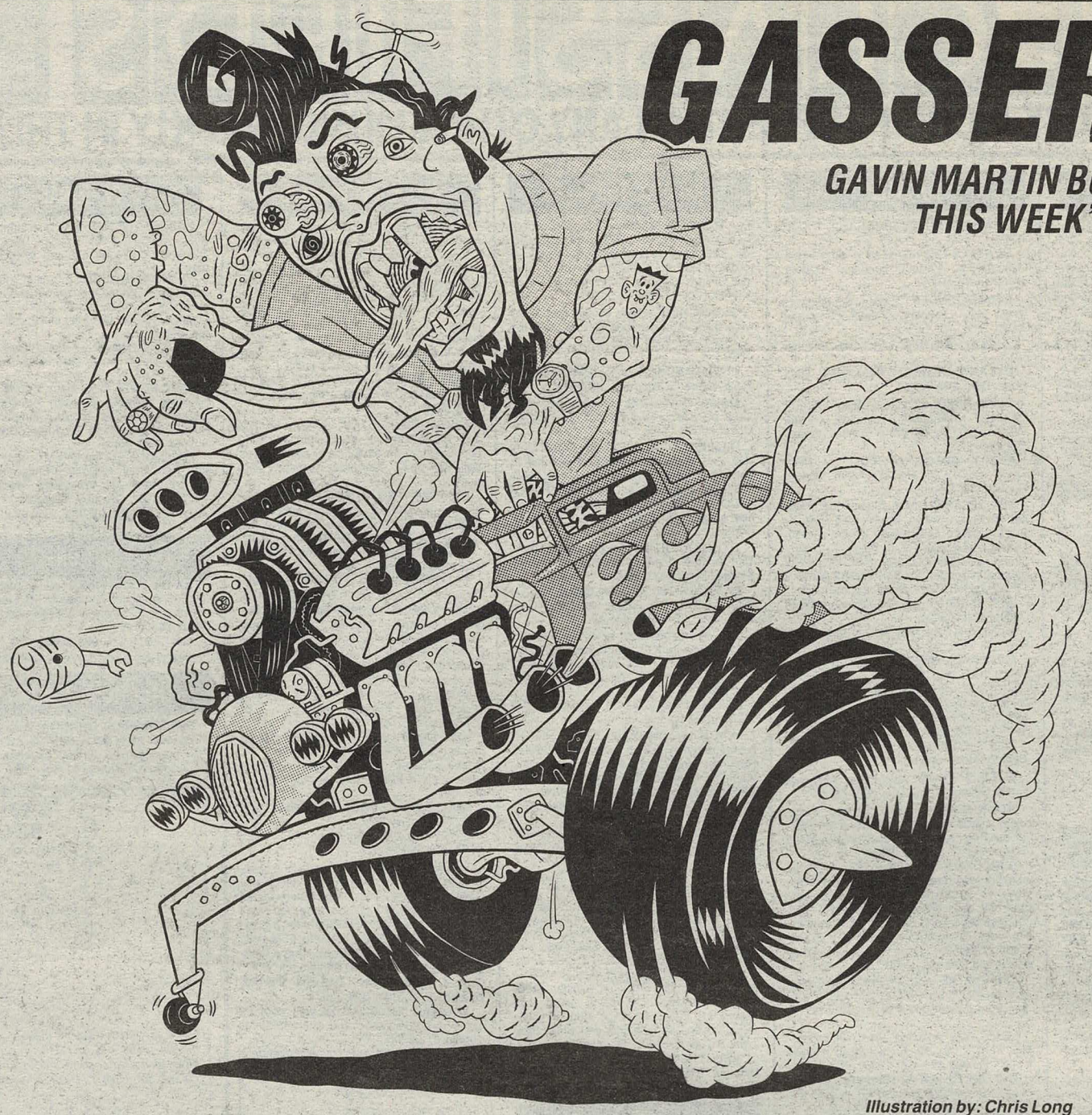


Illustration by: Chris Long

THAT MAN AGAIN!

I wish to complain! Isn't it about time you got rid of what's-his-name? The guy has been torturing us for too long with his irredeemable prose, flippant insults and megalomaniac opinions.

He isn't a critic – he's a crisis. Week after week he drones on – as if anyone actually reads his articles – about what he thinks he likes when he should be enthusing about what I know I like! The only hope is that his depressed writing is really a longish suicide note. If so the sooner he finds the courage of his convictions the better. If you aren't sensible enough to sack him I shall be forced to . . . yes I will . . . I'll take out a subscription so that I can cancel it! There!
Alan J. Bristol.

PS I wouldn't have written, but he slagged off my fave group last week and all my mates think they are great as well.

There was no-one more shocked than myself when Neil gave him the job, but even child molestors have to get a chance to start afresh. Anyway his shrink assures us once his drug problem has cleared up there's nothing wrong with him that a good dose of EST wouldn't cure. – GM

ON THE SOUTH BOUND TRAIL

Never mind Barclays Bank ads, do we really need poison pen letters from Pretoria in *Gasbag*? How many times have we heard apologists for neo-Nazis trying to justify the evils they commit by pretending they're fighting against 'reds' or 'terrorists'? S. J. Bell gives it away when she starts talking about 'the blacks' as if she was referring to some kind of disease. Whose side are you on in N. Ireland and Israel asks Susanah. Begin, Arafat, Sharon, Peace Now, Paisley, Fitt, Prior, Adams – I don't know what side she means! Of course matters are much simpler if you adopt Pretoria's world view of Freedom v Communism, Good v Bad, White v Black. Me I'm on the side of those who want to see people of different races and creeds living together. I suppose that makes me a 'subversive'. Memo to Pretoria – label with IRA, PLO, KGB and file.
Snowy Hill, Bath.

I presume you didn't reply to Susannah J. Bell (*Gasbag 6.8.83*) because you expected a response from your readers, and a huge response it should be. Bell's short letter is a classic for revealing the pathetic, racist force-fed views of many white South Africans. Firstly the warped conception that only people like her (white South Africans) know what's going on – the rest of the world (including South African exiles) and the rest of black South Africa, know nothing.

Secondly, she has the cheek to appeal to the 'sensible' capitalist *NME* reader to re-evaluate their view of the ANC after she's explained firmly to us that the ANC is run by white communists – my god, our perception of apartheid capitalism is radically altered after this, and of course her information about the ANC is so impartial!

Finally, the reference to the PLO and IRA does indeed raise an inconsistency – that of everyone but a few in Britain condemning the IRA outright but supporting the ANC. These are all positive anti-imperialist forces (including the PLO) and ought to receive unconditional support – the war of the IRA is the war of the ANC except against a much more sophisticated and subtle, but equally ruthless, oppressor.

As for which pop-group to support – I don't know any more.
Anti-Imperial Storm-Trooper, London NW5.

I suppose it's very easy being communist in South Africa, if you can enjoy the comforts of being white. Very similar to those on the mainland of this country who support the IRA without ever having experienced the random ruthlessness of their campaigns on the other side of the Irish sea. – GM

BURNT OFFERING

I know it's rather way back now but I refer to Funboy Three's appearance on *The Tube* a while ago in which they burnt the American flag. For the band that's meant to be standing for CND, racial harmony, this is a remarkably non pacific action.

Anti-establishment theory is anti-individual practice. If an American, however fascist s/he may appear, had been onstage, would Lynval Golding have beaten them up? Am I over-reacting? Was it just a naughty, wicked, anarchic thing to do by an unconventional spoilt popstar?

What would you have said if some right wing band had burnt the Ethiopian flag? Much more and condemning them, no doubt. Use freedom of speech to make your feelings known by all means, but make it a constructive gesture at least. The cover version was pathetic and the sight of *The Tube* engineers trying to stamp out the flames offstage rendered the whole affair a ridiculous self parody rather than anarchic.
Rick, Balham.

Well, Ethiopia isn't about to unload a lot of nuclear missiles on British soil, they aren't bolstering two bit fascist regimes in Latin America, they aren't setting themselves up as moral statesmen for the 'free world' while their own corridors of power seem to be manned by nothing but crooks and coke fiends. So, yes, our reaction would have been different and yes, I think you are over reacting – they only burnt a piece of cloth for Chrissakes. Hardly a revolutionary act but preferable to the slobbering and forelock tugging that permeates media coverage of Mr Raygun and his regime. – GM

NO CURE FOR WHITE ELEPHANT BLUES

Sending Mat Snow to The Cure gig at Elephant Fayre is like sending an Enid Blyton fan William Burroughs to read; or sending Tommy Vance to Futurama '83. Mr Snow has obviously never heard of atmosphere so why doesn't he buck off back to the moon?
Phil Sleet, Loughborough.

One of the reasons I can't help buying your rag is because it's so beautifully insulting. Not only do you not even mention Laughing Academy in your review of Elephant's Fayre Festival, but you also print a photo of two elderly fans watching them and claim that they're watching The Cure.
A Miserable Scottish Bum.

Fool! They weren't fans watching Laughing Academy, they were Mat's aunty and granny protecting 'their boy' from over zealous Robert Smith fanatics. – GM

WHOLER THAN THOU

Cynthia Rose on 'Burp And Satin'; well, what a load of horses faeces that was. Half way through I wasn't sure if I was reading the *NME* or *The Plain Truth*. Never mind what "constitutes a state of grace" all Dolly's got is big tits. Do I get sexist of the week prize?
Joe Saatchi, Gwent.

With a remark that tame, hardly. Neither do you get a copy of her 'Greatest Hits' album which, incidentally, is a much better record. – GM

SELLING PADDY BY THE POUND

Okay Penny Reel, so terrorism is a "spurious media fabrication". That's a relief, I thought people really were being shot and blown up for following the wrong religion. Last week we had an excuse for Republican killers, can we expect an apologist for loyalist killers this week?
N. Donaldson, Hull.

It seems to me that Penny Reel totally misrepresented what she witnessed at the Wolfe Tones concert. She seems to think the audience reaction was commendable and healthy. In fact what she witnessed was a prime example of fascism at work. The Wolfe Tones make their living by stirring up the same emotions that Hitler did at his Nuremberg rallies. If Ireland is to ever solve its problems this sort of emotional patriotism, which is based on hatred, will have to be refuted.
Michael O'Brien, Kilburn.

You'll get no excuse for either republican or loyalist terrorists from this quarter; both are contributing to the misery and divisions that are tearing the ordinary people of Ireland apart. I've never heard the Wolfe Tones and I wasn't at their gig, but blind emotional patriotism, be it to the crown or the Dail, doesn't help create an understanding or move towards a solution of the conflict in Ireland. – GM

SHEER . . .

Nuclear weapons guarantee
peace – for eternity.
Frieden iot gar kein Traum,
Denn wenn es keinen Frieden auf
erden gibt,
Kommt der frieden fur immer.

Peace is not a dream,
Peace is not a dream,
When there is no more peace on
earth
Then eternal peace is but a short
step away.
The Boy From Urnston.

Ahh – the sweet simplicity of the prose, the dual languages presenting a message that is at once defiant and slightly tremulous. Verily you have struck a chord deep in the heart of everyone of us and for that we thank you, most sincerely. – GM

POETRY!

If there's one thing that bugs me it's all those people queueing to see *The Hunger* with crumpled up 'Burning From The Inside' tour programmes on their heads.
The DJ Syndicate, Chingford.

BLOODY TOURISTS

The other week I was showing three Spanish kids around London and one of the places they wanted to visit was none other than Carnaby Street. So there we were, amongst all the trendies. The trouble was it seemed no different from any market town, except that it was more crowded. When two punks passed by they were stared at as much as if they'd been walking in Atherstone – and we don't claim to be the world centre of youth fashion!

Myself, being hip and cool, I wanted to see the *NME* office in preference to those historical relics we'd visited earlier – Buckingham Palace, House of Commons. It was as much a disappointment as discovering that Drone Drone were the most popular band in the country. What a dump! No massive sign to welcome the world, just a grotty little hand-written card next to a doorbell. Me thinks that as you're left wing you'd better get Ken Livingstone to give you a grant so that there can be a nice little blue plaque put up. You can surely do – perhaps you needed that price increase after all.
Timothy Mickleburgh, Altherstone.

To say nothing of a pay rise – the entire *NME* staff
And we did say nothing about a pay rise – Someone Very Big And Powerful at IPC

WE NAME THE GUILTY MAN

Last June I voted Tory predominantly because of my views on nuclear disarmament and the Common Market – this was my first vote as I am 19. Since then I have read a book about nuclear power and weaponry which has totally changed my views (though it might be argued by some that my views are still at the formulative stage) called *The Hundreth Monkey* which is based upon the theory of the same name.

I think what has actually turned me against nuclear weaponry as a deterrent is the actual damage it can do in preparation rather than in operational warfare – the book clearly explains the illness and death it already causes people who have come into contact with it, either accidentally or through work, with factual evidence that has been hushed up both for and by the media.

The book has no copyright in order to expound and thus spread the 'Hundreth Monkey Theory' and I implore you to print some extracts from it, as it conveys your own views on this subject to such persuasive and honest degrees that I am probably one of only many who could be swayed towards disarmament – with unilateralism as the only real way.

I know that you already explain the nuclear question in your paper in columns such as *Plutonium Blondes* but I am sure many of your readers sneer (as I have done) at your sophistication and sometimes savage, irrational and sour personal maulings (eg always referring to the PM as plain 'Thatcher'). You should acknowledge the obligation your staff have as journalists to inform and educate the readership in the most effective form.
Frank Gillespie, Surrey.

You should hear how she refers to you and us. – GM

THE DIALECTICS OF THE DANCE

It's a long time since I locked horns with Ray Lowry over 'pop music' and 'Paul Morley' but it seems he's back in his famous role as the only man alive who can remember Elvis Presley when he was any good and the last of the few who wish that pop stars these days could be as good as The Clash. In case this sounds like conservatism to you, he's been plugging the *NME* houseband The Redskins, with whom I have no quarrel at all. Chris Dean has a good voice, a better voice than Strummer, which is something, and by no means as good as Presley, or indeed Boy George, but I've always been hard to please.

Like Ray I've never found politics a boring subject and I object to it being treated in any way that might turn it into a boring subject. Offhand I can't think of anything that might turn me off more quickly than the beanheads and peabrains whose records I buy trying to lecture me on the Theory of Surplus Value.

Pop stars are unique for assuming the right to preach to their audience about their pet obsessions. I don't buy records or attend concerts to gain political education because the kind of respect I hold for such educators as EP Thompson, Noam Chomsky, CLR James and Dale Spender is not the kind of respect that I would want to offer a pop star. I find the idea that buying the

HOG THE LIMELIGHT, FUME 'TILL YOU'RE EXHAUSTED, TUNE THOSE POINTS TO – GASBAG, NME, 5—7 CARNABY ST, LONDON W1V 1PG

first Clash LP or the new Redskins single might be considered revolutionary sentimental and rock romantic.

Except in so far as all rock music is subversive – which you're welcome to point out may not be very much – the tiny amount of sound analysis that a pop song might deliver is negated by the serious fact that a singer and an audience cannot engage in debate, and a pop star cannot be held to account for his remarks or have his errors criticised. The best we can expect from them is to make audiences think a bit and that they are as likely to do by mistake as on purpose (which is why we need critics).

Trying to revive the categories of rock (important) in opposition to pop (trivial) is just stupid if you're trying to provoke thought. It divides music into acceptable and unacceptable on grounds which are at best irrelevant and at worst (as in "is it rock'n'roll?") dangerously reactionary. If I wasn't such a sweetie I'd say Zhdanovism and the hell with it because the lyrical content is not at all the most important part of a song. I'm sure Ray Lowry wouldn't propose banning King Sunny Ade because he professes no interest in politics; music can be of political import simply by its existence and a good critic can invest the most anodyne jingle with subversive powers (Morley's strongest suit as it happens).

I'm sick of grown-ups banning pop music because it's not healthy; if old man Lowry's responsible adulthood only began when The Clash appeared then this generation are entitled to a couple of years' wildness at the very least. I hope I'm not such a grouch when I grow up because, however well meaning I might be, no teenager worth their salt should be paying heed to miserable wrinklies telling them they'll regret it.

Mark Sinker, Hackney.

What a good cover you had last week, a video game machine screen. I spent 15 minutes trying to work out where to put my 10p. I gave up and had a go on that Asteroids thing where you have to ram them blobs floating about with your spaceship.

I didn't think that was complex enough so I had a go or two on a Space Invader kind of cosmic fatso on a bus and won each time. You know, you've got about 40 funny little men and you have to bomb one planet which only has one little gun.

Next door to that was a really good machine called 'Telephone' – the idea was to stick this plastic bone in your mouth, muck about with a load of funny letters and then from all round there's strange noises like, *beep, beep* and *doo da doo da.*

One other thing about that centre page article, I paid me 40p and I didn't understand it. Game over.

Cat Whales.

IS THIS MAN A DILL?

Great 'exclusive' interview with Bob Dylan (*NME* 6.8.83) and a picture of him "recording his new LP in New York. He's looking good, uncannily like he did recording 'Blood On The Tracks' eight years ago. (See picture on page 52 of biography by Miles – Big O Publications). In fact the cup is the same, his clothes are exactly the same and the number of the tape reel is the same. Why don't you own up and admit that the interview as well was trumped up by one of your hacks – probably Morley judging by the contents.

Bon The Con, Southampton.

Since the Zim refuses to allow new pics to be taken, we have to use old ones. No attempt to deceive – merely illuminate. – GM

CBS have sold Young Paul on the incorrect assumption that he can (a) sing like a black man, (b) sing at all, the proof of which would be beyond doubt if he didn't screech so much on the high notes. Paul Young is none other than a Southern Fried Chicken impersonation gone wrong. Ok, so his voice is a little above average for a British vocalist but to rate him on the level of Marvin Gaye is disgusting.

Otis Redding, Heaven N. Ireland.

T-ZERS

WITH A felt tip pen we silently blow them away. And as thousands of lost souls wipe their tears on already moist, black armbands and swear never to read *T-Zers* again, the **Dots** simply shrug disinterested shoulders and load fresh pentels. Even without **Limahl, Peter Murphy** and **Gareth Sager** (thassrite, the **Rip Rigs** have rapped it up and the casualty corner is still taking calls), life at *NME* central continues. A telephone rings in the distance, it fades away only to start up again and a typewriter falls from above. Reacting like greased lightning to the secret signal, the commentators of toytown status strife and the heart of high life, crawl into action . . .

And with 'Anyone Who Had A Heart' wailing so soulfully through the collective Walkman, even the Dots are touched enough to begin on a conciliatory note with the 'splits that were destined not to be' section. Contrary to rumour and hope, **Orange Juice** will not be poured down the drain. A line-up change, however, is in the offing with drummie **Zeke** odds on to leave . . .

And **Public Image** will be back in action this autumn. After two years of blissful silence, **John** 'Big Mac' **Lydon** has actually written a song — two in fact, which come in a combination of versions on a Japanese 12 inch called 'This Is Not A Love Song'. Sparing no expense, a Dot was depatched to dig up the scam. A blood stained telex from Hyde Park reads: "The title song might be harmlessly lame funk but it's heaven compared to the idiot flip 'Blue Water', which features old spiky top gurgling, "*Splish splosh bubbles swimming blue water/I give a leg to be forever under water.*" We kid you not. Save your yen people, because there will also be a live album and video and a PiL tour looks grim on the horizon . . .

Also, contrary to a *T-Zers* assertion that **The Members** had joined the split race, the gravel voice of **Nicky Tesco** called to say that the group are still in one piece or thereabouts, although the Tescoid one is still pursuing a parallel solo career . . .

Stormy scenes this week include a difference of opinion (copyright **Jimmy Tarbuck** Catchphrases Ltd) between the BBC and the increasingly eccentric **Style Council.** Apparently one scene in the Councillors' video for 'Long Hot Summer' caused so much offence that **Auntie** insisted it be ceremoniously cut, drawn and quartered before allowing it to be aired on *TOTP*. The scene in question? Well, there's **Paul** and there's **Mick** and they're, y'know, just lying there on a blanket, together that is . . . and, er, they're stroking each other's cheeks. "So what's so funny about greased back hair, tranquil gardens and brotherly love?" screamed an indignant **Weller.** Again, we kid not. Would have been different if it'd been two girls caressing in a **Duran** video, we presume is the implication . . .

Gary 'working class soul boy seen the **Pistols** seven times listened to **Marvin** in '48' **Kemp** was his usual modest self on Radio One's *My Top 12*. In front of a drooling **Andy Peebles,** Kemp's wacky choice swayed from **Abba** to **Telex, Shirley Bassey** and **Rod Stewart.** In between the obligatory bouts of self-deprecation ("I want a group like **Spandau Ballet**, working class kids, to go down in pop's history"), Wimp went on to opine that the '80s was a "really exciting time for young people to be living in" and that he hopes to record the next Spandex single at Abba's studio in Sweden. How *tres* radical — and deeply deeply soulful Gaz . . .

One of those public apology, heads between tails things that we specialise in — graphico **Terry Seago** somewhat concerned that his summery *Gasbag* illustration bore no credit last week

Andy from **Whammy! Whooh!** looks like he might be coming in for some stiff competition in the '19 and bad' stakes. His brother has just set up a band called **Young Physique,** which by all accounts is tastier, hotter and better looking. Or plumper, podgier and dodgier . . .

On a cryptic but closely related note, **Dee** "Licious" has walked out on **Club Tropicana** but her fling with **Flid** might mean more **Nightlife** on a different dancefloor . . .

Also seen consorting this week: **Bob Geldof, Limahl** and **Gambo.** But how does **Paula** feel about entering this hunky triangle and turning it into a cosy square? Square? Not these people . . .

AND FROM the chart dance flaw to the Independent shop floor, a **Dot** style exclusive brings news of a monumental, irrevocable and . . . (*epic adjectives censored by irate Ed wanting to know what the fuss is all about*). Well, aside from the fact that **The Redskins'** 'Lean On Me' was played three, yes, three times on national radio this week (*Get on with it — Ed*), we have news of a BLOCK HORROR new force on the trusty old Indie scene. Following revelations from **Cherry Red,** it transpires that their leading light, one **Mike Alway,** is defecting to join forces with assorted malcontents from **Beggars Banquet, Disques de Crepuscule** and **Rough Trade** to form a new Super Indie called **Blanco-Y-Negro.** Which is 'white and black' to all you non-hispanics. Various 'stars' like **Everything But The Girl, Monochrome Set** and **Felt** have already agreed to defect . . .

On the continuing subject of non-popstar splits, **Tom Petty** has been telling friends in Los Angeles that he plans to disband **The Heartbreakers**. His record company is denying this as nothing more than wishful thinking . . .

Top people's comic *The Tatler* is the latest objectionable periodical to approach **Tony Parsons** and **Julie Burchill** for an interview, which was politely but firmly refused by the dynamic duo. "You have to draw the line somewhere," Tony told *T-Zers* . . .

Fatberkwithfloppyquiffmania anyone? When **A Flock Of Wombats** played Radio City Music Hall in New York last week, scores of young girls charged the stage to try and touch leader **Mike Shorr's** hairdo . . .

Soul veteran **Harold Melvin** and three of his **Blue Notes** were busted after a maid found 90 grams of cocaine in an Atlantic City hotel room and called the police. After a thorough search of the premises, the boys in blue also found marijuana, amphetamines, and a 32 caliber handgun . . .

Next film role for **Diana Ross** will be the part of **Stephanie St Clair,** in *Tough Customers,* about a black woman who runs a nightclub and hangs out with famed '30s gangster **Dutch Schultz . . .**

AND FOR all those rock'n'roll houndogs out there who like nothing better than a **David Bowie** *T-Zer* . . .

After a gruelling three days at Madison Square Gardens, a poor soul is entitled to throw the teensiest party. Hosted at a posh eaterie on West 21st — a *boite* called Le Seigayne or something *tres* frogette — everyone who is everyone waltzed in. A few tipsy curtseys and much frantic notetaking later, the **Dot** ladies had safely procured a comprehensive Who's What And Who's Not.

First off was **Keith** ("If **Nick** is me, who is **Mick**?") **Richards,** who was closely pursued by **Andy** ("Isn't air conditioning the best?") **Warhol** and **Raquel** ("What did that English guy mean when he suggested I do cover version of 'Bristol Stomp'?") **Welch**. And then there was **Richard** ("Off everything now, feeling quite fantastic, actually sleep now and then") **Butler.** Ooh, and there was that **Billy** ("The PR firm warned me about this party, said I'm over-exposed") **Idol,** not to mention **Susan** ("Didn't you think **Anne Magnuson's** tits stole the film?") **Sarandon** who talked about nothing but *The Hunger* all night, until **Nona** ("Aren't celebs the pits?") **Hendryx** went and told her to keep her trap shut. Oh, and there was the Dots' own fave, **Grace** ("My best bit is the *T-Zers,* who writes them?") **Jones** and of course **David** ("There's **Joe Stevens** the photographer, isn't be queer?") **Bowie** . . .

Moving away from the desensitised rituals of big name ligging, we return to Blighty with a sizeable crash. Metal mania hits again as Channel 4's *Tube* begin filming for their forthcoming Berlin Special by going all the way to . . . Acklam Hall, to film the very wonderful but impoverished **Einsturzende Neubaten.** Transmission is planned for October . . . which will probably arrive well before **SPK** complete writing a soundtrack to a **J. G. Ballard** movie . . .

Quickly, what's next it's a quarter to six dept: **Steve Strange** spotted slumming it at the **Rip Riggers'** Hot Sty club at Fouberts, off Carnaby St. He was down there to check out ex-**Culture Club** backing singer **Captain Crucial.** A true Rasta since the age of 13, the Captain is now embarking on a solo career. But with Steve Strange? . . .

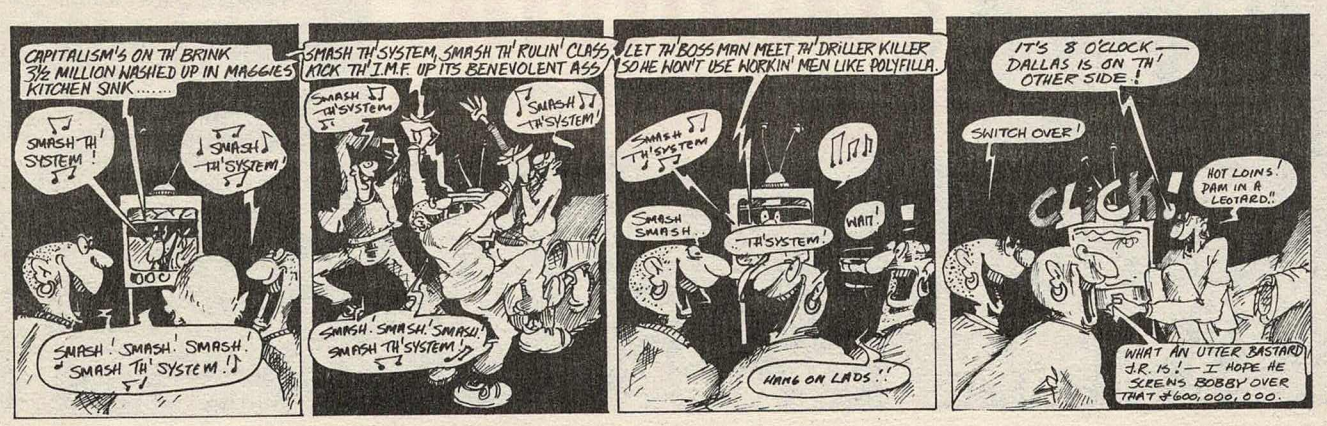
And thus a for once quite splitless column comes to a close. But don't fret your little selves too much, the calls have been coming in thick and fast and next week's *T-Zer* soundtrack will be BAD. Remember, with a felt tip pen . . .

Oh yes, and we wish **Johnny Ramone** a speedy recovery . . .

note oilskin base — lowry

WITH HIS BIGGEST HIT TO DATE – LYMESWOLD BOOGIE, CLIMBING THE CHART, MONTY LEE MONT--GOMERY (NEE-FURT--WANGLER) HAS MADE HIS MOST SURPRISING CAREER MOVE YET–
I'M RENAMING THE 'MYSTERY TRAINS' (A.K.A 'MONOGAMOUS MOUNTAIN MEN') THE MANIC DEPRESSIVES.
JACKET OF THE MONTH
WHEREVER ROCK 'N' ROLL IS SPOKE..
HAVE YOU HEARD THE MANIC DEPRESSIVES NEWIE – 'PISSED OFF WITH EVERY-THING IN THE WORLD ESPECIALLY DURAN DURAN?..
NO SPIKA DI INGRIS!
HARE RAMA
SYDNEY VICIOUS, BOBBY DYLAN, DIRTY POSTCARDS..
DEEP IN THE STUDIO THE BOYS GO FOR THAT ELUSIVE TEX--MEX CHILLI-BILLY SOUND...
WELL, IT'S SAT' DAY NIGHT 'N' I JUST GOT PAID, FOOL ABOUT MONEY, DON'T TRY TO SAVE...
THAT'S A RECIPE FOR FISCAL HEAD--ACHES, RON..
YOU'RE SO SENSIBLE
THE BOYS IN THE BAND HORSE AROUND BETWEEN TAKES..
WHATEVER HAPPENED TO WAH!?
WHO?
NO, DAMMIT, NOT THE WHO, WAH!
PEREGRINE WORSE-THAN WAUGH.
WHA ?!!??..
THAT'S RIGHT, WAH!..
VIDEO SOFTIE
NO, I SAID WHA?!-I CAN'T HEAR YOU FOR THAT ELUSIVE TEX-MEX, CHILLI 'N' CHEESE BURGER SOUND!!
NEXT – THE POLITICS OF ECSTACY — A HIPPY WRITES.

the lone groover — benyon


CAPITALISM'S ON TH' BRINK 3½ MILLION WASHED UP IN MAGGIES KITCHEN SINK.....
SMASH TH' SYSTEM!
SMASH TH' SYSTEM!
SMASH! SMASH! SMASH! SMASH TH' SYSTEM!
SMASH TH' SYSTEM, SMASH TH' RULIN' CLASS KICK TH' I.M.F. UP ITS BENEVOLENT ASS
SMASH TH' SYSTEM!
SMASH TH' SYSTEM!
SMASH. SMASH! SMASH! SMASH TH' SYSTEM!
LET TH' BOSS MAN MEET TH' DRILLER KILLER SO HE WON'T USE WORKIN' MEN LIKE POLYFILLA.
SMASH TH' SYSTEM
SMASH SMASH
TH' SYSTEM!
WAH!
HANG ON LADS..!
IT'S 8 O'CLOCK — DALLAS IS ON TH' OTHER SIDE!
SWITCH OVER!
CLICK!
HOT LOINS! DAM IN A LEOTARD!!
WHAT AN UTTER BASTARD J.R. IS! — I HOPE HE SCEENS BOBBY OVER THAT $600,000,000.

NEW MUSICAL EXPRESS NME

EDITORIAL
3rd Floor
5–7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer
Deputy Editor
Tony Stewart
Assistant Editor
Paul Du Noyer
News Editor
Derek Johnson
Production Editor
Jo Isotta
Associate Editor
Andy Gill *(Films/TV)*
Special Projects Editor
Roy Carr
Contributing Editor
Charles Shaar Murray
Staff
Adrian Thrills
Gavin Martin
Chris Bohn
Graham Lock
Paolo Hewitt
Don Watson
Art Editor
Andy Martin
Photography
Pennie Smith
Anton Corbijn
Peter Anderson
Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Paul Morley
Danny Baker
Penny Reel
Andrew Tyler
Cynthia Rose
Vivien Goldman
Serge Clerc
Richard Cook
Barney Hoskyns
Lloyd Bradley
Ian Wright
Amrik Rai
Kristine McKenna
David Dorrell
Mat Snow
Cartoons
Tony Benyon
Ray Lowry
New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel
Research
Fiona Foulgar
Editor's Secretary
Wendy Lewis
ADVERTISEMENT DEPT.
Room 2535
Kings Reach Tower
Stamford Street
London SE1 9LS
Group Ad Manager
Peter Rhodes
(01) 261 6251
Ad Manager
David Flavell
(01) 261 6206
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Pete Christopher
Barry Cooper
Lee McDonald
(01) 261 6207

Publisher Eric Jackson
IPC Magazines Ltd
Production of any material without permission is strictly forbidden

FREAK BROTHERS
T. SHIRTS
The above design or Fat Freddy's Cat. Full Colour. £5.50 each

FREAK BROTHERS COMICS

Freak Brothers No's 1,2,3,4,5,6, each	£1.10
Freak Brothers No. 7	£1.20
Fat Freddys Cat Comics No's 1,2,3,4,5.	90p
Thoroughly Ripped (full colour)	£5.50
Rip Off Comic/mag No's 11 & 12 each	£2.95

(Freaks in full colour serial)

KNOCKABOUT COMICS

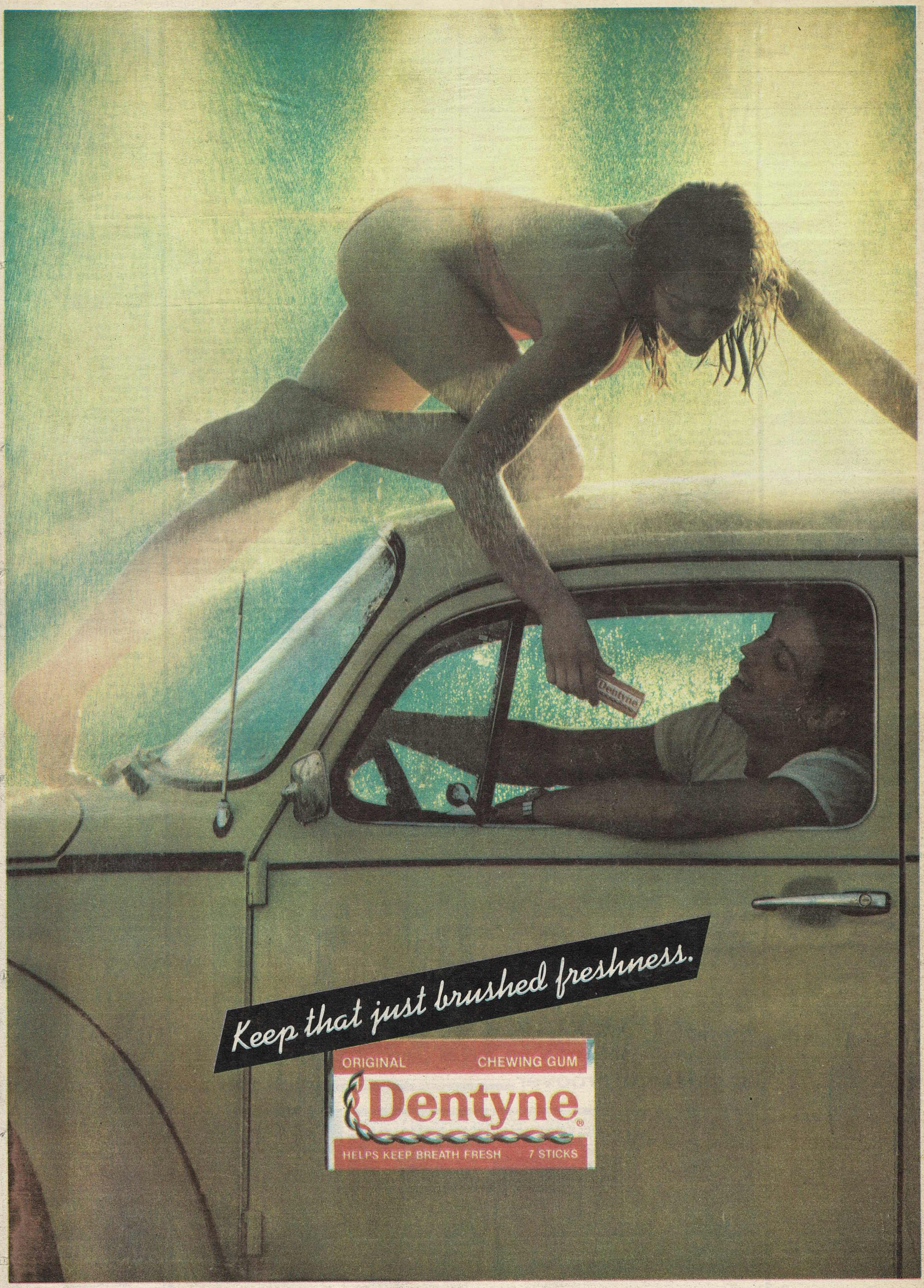
Knockabout Comics No's 1,2 & 3 each	90p
Knockabout Comics No's 4 & 5 each	£1.20
Lazarus Lamb (Cartoon Novel) R. Edney	£2.75

NEW IMPORTED COMICS

Weirdo 7 (R. Crumb)	£2.00
San Francisco Comic Book 7	£1.65
Anarchy 3	£1.65
Junkwaffle 5	£2.00

Send For FREE Catalogue of Badges, posters Books.
Dept N. Knockabout Comics.
249 Kensal Rd. London W.10.

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial Offices 5–7 Carnaby St. W1. Advertisement Offices, Kings Reach, Stamford St., SE1.
Typeset by Computergraphics, 37–40 Compton St, London EC1., Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U.
Sole Agents. Australia and New Zealand, Gordon & Gotch, South Africa, Central News Agency Ltd., East Africa, Stationery and Office Supplies Ltd.,


Keep that just brushed freshness.
ORIGINAL CHEWING GUM
Dentyne®
HELPS KEEP BREATH FRESH 7 STICKS